BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

MUSIC PROGRAMS
1994-95

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, September 2, 1994 - 7:30 pm
Madsen Recital Hall

FACULTY ARTIST RECITAL

Del Parkinson
piano

Program

Variations sérieuses, Op. 54	Felix Mendelssohn (1809 - 1847)
Sonetto del Petrarca No. 104	Franz Liszt (1811 - 1886)
Valse oubliée No.1	Franz Liszt
Rigoletto Paraphrase	Franz Liszt

Intermission

Sonata No. 3, in B minor, Op. 58	Frédéric Chopin (1810 - 1849)

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Romantic Piano Masterpieces

Felix Mendelssohn knew how to construct. His skill equals that of the greatest architects of music. This is particularly evident in his three sets of variations, all composed in 1841, of which the *17 Variations sérieuses* is by far the most interesting. The opening theme is somewhat sombre and sustained in character and chromatic and forward-looking in its harmonization. In the 17 variations,

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, September 8, - 7:30 pm
Madsen Recital Hall

The True Story of Cinderella
A Cantata*

by Warren Martin
(1916 - 1982)

Featuring

Queen	Frau Räuberknabe *(Vivian Robison)*
King	Klamm Räuberknabe *(Clayne Robison)*
Stepmother	Lilia Stuardi-Brooktree *(Lila Stuart-Bachelder)*
1st Stepsister	Rosemarie Matieu *(Rosemary Mathews)*
2nd Stepsister	Luisa Jonasonovich *(Lois Johnson)*
Cinderella	Marta von der Gleis *(Martha Glissmeyer)*
Prince	Herr B. Schlake *(Bryan Slade)*
Fairy Godmother	Marilyn Nachtschatten *(Marilyn Gneiting)*
1st Hermit	Benjamino da Cenere *(Ben Ashby)*
2nd Hermit	Ardento Hopkinovitsky *(Arden Hopkin)*
3rd Hermit	Signor Bari Bari *(Barry Bounous)*
Herald	Monsieur David Sarigue *(David Sargent)*
Narrator	Signor Mattino Beanto *(Matt Bean)*
Chime	Herr Davidovich Sargentski *(as himself)*
Piano	Herr Professor Maximillano Wildhill *(Mack Wilberg)*
Costumes	Signora Elizabetta König *(Betty King)*

*We would like to thank the Westminster Choir College in Princeton, New Jersey, publisher of the "True Story of Cinderella" for their kind use of the "Cinderella" score.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
PERFORMING ARTS SERIES

PAN ● RAMAJAY

Madsen Recital Hall
Wednesday, September 14, 1994
7:30 pm

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, September 15, 1994 - 7:30 pm
Madsen Recital Hall

Faculty Recital Series

Lila Stuart-Bachelder
mezzo-soprano

Assisted by
Dan Bachelder, *euphonium*
Elizabeth Ruppe, *flute*
Roger Drinkall, *cello*
David Randall, *clarinet*
Randy Boothe, *piano*
Robin Hancock, *piano*

Program

Geistliches Wiegenlied	Johannes Brahms (1833-1897)

Dan Bachelder, *euphonium*
Robin Hancock, *piano*

Chansons madécasses	Maurice Ravel (1875-1937)

Nahandove
Aoua!
Il est doux

Elizabeth Ruppe, *flute*
Roger Drinkall, *cello*
Robin Hancock, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, September 22, - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

David Randall
clarinet

Assisted by
Dian Baker Drinkall, *piano*
Cindy Child, *clarinet*
Lila Stuart Bachelder, *mezzo soprano*
Robin Hancock, *piano*

Program

Fantasiestucke for Clarinet and Piano, op. 73 — Robert Schumann
(1819-1986)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Deutsche Lieder for Soprano, Clarinet and Piano, op. 103 — Louis Spohr
(1784-1859)

Sei still mein Herz
Zwiegesang
Das heimliche Lied
Wach auf

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, September 24, 1994 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Donna Fairbanks
violin

Assisted by
Lysa Rytting, *harp*
Larry Green, *guitar*
Dian Baker-Drinkall, *piano*

Program

Sonata in C Minor for Violin and Harp — Louis Spohr (1784-1859)
    Adagio--Allegro vivace
    Andante--Allegro

Paraboles--Two Pieces for Violin and Guitar — Jacques Ibert (1890-1962)
    I. Allegro
    II. Moderato

Serenade to the Dawn, for Violin and Guitar — Joaquin Rodrigo (1901-)
    Andante moderato
    Allegro

Fantaisie for Violin and Harp, Op. 124 — Camille Saint-Saens (1835-1921)

Intermission

UTAH SYMPHONY

Joseph Silverstein, Music Director

Classical Series

ednesday, September 28, 1994, 7:30 p.m.	deJong Concert Hall
riday, September 30, 1994, 8:00 p.m.	Abravanel Hall
aturday, October 1, 1994, 8:00 p.m.	Abravanel Hal

JOSEPH SILVERSTEIN	*Conductor*
ELMAR OLIVEIRA	*Violin*
BERLIOZ	*Le Corsaire Overture,* Op. 21
MENDELSSOHN	Concerto in E minor for Violin and Orchestra, Op. 64 I. Allegro molto appassionato II. Andante III. Allegretto non troppo - Allegro molto vivace
	Intermission
*BRADSHAW	Museum Piece (world premiere) I. Death Dance II. Hegira III. Wake IV. Life Music
BEETHOVEN	Symphony No. 7 in A Major, Op. 92 I. Poco sostenuto - Vivace II. Allegretto III. Presto IV. Allegro con brio

Concert Sponsor: O. C. Tanner Company

* "Museum Piece" will be performed at the Provo concert only.

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, the Salt Lake City Arts Council and Salt Lake County.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

FALL CHORAL SHOWCASE

featuring

BRIGHAM YOUNG UNIVERSITY'S

CONCERT CHOIR
Mack Wilberg, *director*

WOMEN'S CHORUS
Tracy Turek, *director*

UNIVERSITY SINGERS
Ronald Staheli, *director*

MEN'S CHORUS
Mack Wilberg, *director*

Thursday, October 6, 1994
de Jong Concert Hall
7:30 p.m.

Program

I

Three American Glorias	
Gloria	Cardon Burnham
Gloria, from *Mass*	Leonard Bernstein (1918-1900)
Gloria, from *The Masque of Angels*	Dominick Argento (1927-)
Ave Maria	Gregorian Chant
Ave Maria	Jacob Arcadelt (c. 1505-c.1560)
Fascinating Rhythm	George Gershwin arr. by Phil Mattson

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *director*

II

Vesáme y Abráçame	Anonymous Spanish Song
Zion's Walls	Aaron Copland (1900-1990)
Psalm 23	Imant Raminsh (1943-)
Go Down Moses	arr. by Mark Hayes

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Tracy Turek, *director*

III

El Guayaboso	Guido López Gavilán
Ubi caritas	Imant Raminsh (1943-)
Te vigilans occulis	William Hawley (1950-)
Witness	arr. by Jack Halloran

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *director*

IV

Brothers, Sing On!	Edvard Grieg (1843-1907)
O Sinfuni Mungu	Mmunga Mwenebulongo, Asukulu 'Yunu Mukalay, Marty McCall, and David Maddux
Lead, Kindly Light	John B. Dykes arr. by Mack Wilberg
From *The Lion King* Circle of Life Hakuna Matata Can You Feel the Love Tonight	Elton John - Tim Rice arr. by Mark Brymer

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *director*

UPCOMING CHORAL CONCERTS

Friday, November 11	Concert Choir & University Singers
Tuesday, November 15	Women's Chorus
Thursday, November 17	Men's Chorus
Friday & Saturday, December 2 & 3	Celebration of Christmas
Wednesday, December 7	Christmas Concert in Abravanel Hall featuring University Singers, Concert Choir, and the Choirs of the University of Utah
Wednesday & Thursday, December 7 & 8	Men's Chorus with the Utah Valley Symphony

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, October 7, - 7:30 pm
de Jong Concert Hall

VOCAL POINT

Program

Circle of Life	Elton John and Tim Rice
Long Train Runnin'	The Doobie Brothers
Drip Drop	Army Marching Cadence
Cool Water performed by Robert, Jeff, Star, Shaun, Nathan, Cory	
With or Without You	U2, arr. for VP by Star Hall
How Can I Miss You if You Won't Go Away performed by Brent, Mark, Nathan , Cory	
Run Down performed by Brent, Mark, Nathan, Cory	
E'en So Lord Jesus	Paul O. Manz

Intermission

The Garden	Bobby McFarren
Fakin' Jamaican	The Skankin Pickles
Stayin' Alive performed by Robert, Mark, Aaron, Shaun, Nathan, Cory	The Bee Gees

The Three Little PIgs Rap — Shaun Koldewyn and Aaron Edson
performed by Aaron, Jeff, Shaun, Nathan

Hey Ho, Away We Go — Freur

People to People/When the Morning Comes — W.J. Reynolds and C.A. Tindley

Vocal Point would like to thank Jim Anglesey, Bob Ahlander, Extempo, all past and present members of Vocal Point, the Music Department for making this year possible, and all the spouses and families who have contributed so much to make this year the best. THANKS!

VOCAL POINT is:

Robert Brantley
Brent Child
Mark Clifford
Aaron Edson (Student Director)
Jeff Grubbs
Star Hall
Shaun Koldewyn
Nathan Lowry
Cory Mecham
Jim Steele

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, October 8, 1994 - 7:30 pm
Provo Central Stake Center

Sophomore Recital

David B. Young
organ

Student of
Dr. Douglas Bush

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

From the *Susanne van Soldt Manuscript* Pavane dan Vers	(before 1599)
From the *Leningrad Manuscript* Moet m'in alles sich verzaken De Engelsche Fortuijn	(1646)
Praeludium in E Major, BuxWV 131	Dietrich Buxtehude (1637-1707)
O Lamm Gottes, unschuldig, BWV 656 (Prelude preceded by the singing of the chorale) Verse 1 - congregation Verse 2 - choir Verse 3 - congregation	Johann Sebastian Bach (1685-1750)

Prelude and Fugue in G Major, BWV 541	Johann Sebastian Bach
Suite du premier ton Plein jeu Fugue Tierce en taille	Pierre Du Mage (ca. 1676-1751)
Sonata No. 3 in A Major, op. 64, no. 3 Con moto maestoso Andante tranquillo	Felix Mendelssohn (1809-1847)
From Chorale Preludes, Op. 122 Herzlich tut mich verlangen, no. 10 Herzlich tut mich verlangen, no. 9	Johannes Brahms (1833-1897)
Le banquet céleste	Olivier Messiaen (1908-1992)
Fugue sur le théme du Carillon des Heures, Op. 12	Maurice Duruflé (1902-1986)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, October 8, 1994 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Margaret Celeste Perry
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Valses nobles et sentimentales	Maurice Ravel (1875-1937)
Rondo à Capriccio in G Major, Op. 29 ("Rage over a Lost Penny")	Ludwig van Beethoven (1770-1827)
Variations on a Theme of Corelli, Op. 42	Sergei Rachmaninoff (1873-1943)

Intermission

Sixteen Waltzes, Op. 39	Johannes Brahms (1833-1827)

American Preludes Creole Dance Sadness Tribute to Roberto Garcia Morillo	Alberto Ginastera (1916-1983)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 11, 1994 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Daniel Bachelder
trombone and euphonium

Assisted by
Hyeon-Ju Heo, *piano*
Lila Stuart-Bachelder, *mezzo soprano*
Nicole Jackson, *cello*

Program

Vocalise	Wilbur Chenoweth - Bachelder
Concerto for Double Bass Andante Rondo	Antonio Capuzzi-Catelinet
Geistliches Weigenlied, Op. 91	Johannes Brahms (1833-1897)
Four Preludes Moderato Non troppo Allegretto Andantruo Allegretto	Dmitri Shostakovich-Ostrander

Sonata Adagio Allegro Largo Allegro	Benedetto Marcello-Ostrander
Conversations in Abstract	Daniel Bachelder
Irish Tune from County Derry	Irish Folksong

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
PERFORMING ARTS SERIES

Friday, October 14, 1994 - 7:30 pm
Madsen Recital Hall

PERFORMING ARTS SERIES

Geir Henning Braaten

piano

Program

Fantasia, Kind.253 — Ferruccio Busoni
(1866-1924)

Sonata E Flat, Op. 81a "Les Adieux" — Ludwig van Beethoven
(1770-18270
Adagio-Allegro
Andante espressivo
Vivacissimamente

Chaconne, Op. 32 — Carl Nielsen
(1865-1931)

Intermission

Sketches of Norwegian Life, Op. 19 — Edvard Grieg
(1843-1907)
On the Mountains
Bridal Procession
On the Carnaval

Eight Concert Studies, from Op. 17
    No. 2 in F Major: Allegro
    No. 3 in A Minor: Allegro
    No. 11 in G Minor: Presto
    No. 12 in A Minor: Allegretto
    No. 8 in A Major: Allegro
    No. 9 in F Major: Con moto
    No. 10 in E Minor: Allegretto
    No. 5 in E Minor: Con fuoco

Edmund Neupert
(1842-1888)

A Summer Day in Norway
    Grand Fantasy, Op. 27

Rudolph Willmers
(1821-1878)

About the Performer

GEIR HENNING BRAATEN (b. 1944) is one of Norway's most active and significant pianists. He studied at the Conservatory of Music under Magne Elvestrand and Nicolay Dirdal until his debut in 1966. Later he studied in Paris for six years under Yvonne Lefebure, in Vienna under Bruno Seidlhofer, and in Spain. In 1967 he won first prize in the Princess Astrid Competition for young NOrwegian pianists; he also won first prize in the Concurso Maria Canals in Barcelona (1972), and was a prize winner in the Comcours Debussy in St. Germain-en-Laye in 1977.

Braaten is much in demand both as a soloist and as chamber musician. he is a regular soloist with the Norwegian Symphony orchestra and has performed many times on Norwegian radio and television. he has also toured extensively both in Norway and in most European countries, the USA, the Middle East as well as a number of Asian countries, including Japan, Korea, Taiwan and Hong Kong. He is a keen supporter of contemporary Norwegian music, and a number of Norwegian composers have written work especially for him. He has made many recordings.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 15, 1994 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

French Music for Oboe and Friends

Geralyn Giovannetti, *oboe*
Mack Wilberg, *piano*

Assisted by
Clyn Barrus, *conductor*
Elizabeth Ruppe, *flute*
Carrie Streeter, *oboe*
David Randall, Cindy Child, *clarinet*
Glenn Williams, Derek Steadman, *bassoon*
Laurence Lowe, Kathy Colton, *horn*

Program

Cinq Pièces en Trio (1935)	Jacques Ibert (1890-1962)
Allegro vivo	
Andantino	
Allegro assai	
Andante	
Allegro quasi marziale	

Three French Recital Pieces

Capriccio	Jacques Murqier
	(1912-)
Pavane	Jose Bergmans
	(1912-)
Serenade	Robert Planel
	(1908-)

Sonate Op. 166	Camille Saint-Säens
Andantino	(1835-1921)
Ad libitum - Allegretto - Ad libitum	
Molto Allegro	

Intermission

Petite Symphonie in B-flat Major	Charles Gounod
Adagio - Allegretto	(1818-1893)
Andante Cantabile	
Scherzo	
Finale	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 18, 1994 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

JEFFREY SHUMWAY
piano

Works by Frederic Chopin
(1810-1849)

Program

Polonaise in C-sharp Minor, op. 26, no. 1

Polonaise in F-sharp Minor, op. 44

Nocturne in C-sharp Minor, op. 27, no. 1

Nocturne in D-flat Major, op. 27, no. 2

Polonaise in E-flat Minor, op. 26, no. 2

Barcarolle, op. 60

Polonaise in A-flat Major, op. 53

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 18, 1994 - 9:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Zarahemla Christopher
viola

Student of Dr. David Dalton

Assisted by
Holly Stewart, *piano*
Ruriko Osawa, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Romance	Ralph Vaughan Williams (1872-1958)
Suite no. 2, op. 131d. Con Moto Andante Allegretto Vivace	Max Reger (1873-1916)
Fantasia on a theme by Benjamin Britten	Miroslav Miletic (1925-)
Suite Hebraique Rapsodie Processional Affirmation	Ernest Bloch (1880-1959)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 18, 1994 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Steven Call

tuba

Assisted by

Hyeon-Ju Heo, *piano*
James Margetts, *piano*
Kathy Colton, *horn*
Paul Farnsworth, *horn*
Wendy Henson, *horn*
Matt Croft, *horn*
Thad LeVar, *tuba*
Matt Newville, *tuba*

Program

Concerto for Double Bass — Antonio Capuzzi-Catelinet (1755-1818)
- Andante
- Rondo

Sonata for Tuba and Piano — Halsey Stevens (1908-)
- Moderato con moto
- Andante affectuoso
- Allegro

Serenade No. 12 for Solo Tuba — Vincent Persichetti (1915-)
- Intrada
- Arietta
- Macherata
- Capriccio
- Intermezzo
- Marcia

The Blue Bells of Scotland — Arthur Pryor

Intermission

Sonata for Tuba and Piano (1955) — Paul Hindemith (1895-1963)

Allegro pesante
Allegro assai
Variationen

Wonderland Duets — Raymond Luedeke

Speak Roughly
Lobster's Quadrille
Voice of the Lobseter
Jabberwock

Thad LeVar and Matt Newville, *tubas*
Steve Call, *narrator*

Konzertante Svit — Christer Danielsson (1942-)

Largo-Allegro vivo
Moderato misterioso
Andante con sentimento
Alla marcia

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 19, 1994 - 7:30 pm
Madsen Recital Hall

ORPHEUS WINDS

Elizabeth A. Ruppe, *flute*
Geralyn Giovannetti, *oboe*
David M. Randall, *clarinet*
Laurence M. Lowe, *horn*
Glenn R. Williams, *bassoon*

Program

Sinfonia (1949)	Bernhard Heiden
Very slow--Lively	(1910-)
Woodwind Quintet in F, op. 81, no. 3	George Onslow
Allegro non troppo	(1784-1852)
Scherzo: Energico	
Andante sostenuto	
Finale: Allegro spirituoso	

Intermission

Serenade (1967)	Karl Pilss
Heiter bewegt	(1902-1979)
Ruhig	
Schnell	
Breit--Sehr lebendig	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, October 21, 1994 - 7:30 pm
Madsen Recital Hall

OCTUBAFEST
Guest Tuba Recital

Telarc and Concord Recording Artist, Sam Pilafian
tuba

Assisted by
James Margetts, *piano*
Steve Call, *jazz piano*
Josh Payne, *guitar*
Ron Brough, *drums*

Program

Silhouette for Tuba and Piano	John Harmon
Mirabell's Dream	Bolasz Howarth
Sonata for Tuba and Piano (1955)	Paul Hindemith
Allegro pesante	(1895-1963)
Allegro assai	
Variationen	
Concerto for Bass Tuba	Ralph Vaughan Williams
Allegro moderato	(1872-1938)
Romanza	
Finale - Rondo Alla Tedesca	

Intermission

Jazz Sections: To Be Announced

About the Performer

J. Samuel Pilafian enjoys a rich career performing both inside and outside the traditional classical music world. Best known as a founding member of the internationally renowned Empire Brass Quintet, Mr. Pilafian has also performed and recorded with the Boston Symphony, the New York Philharmonic, the Orchestra of St. Luke's, the Metropolitan Opera Orchestra, the Duke Ellington Orchestra, and Pink Floyd.

In addition, he is leader of the jazz group *Travelin' Light*, which has produced three CD's on the Telarc label. He is also in the process of recording a series of music for wind band with trumpeter Mark Gould. His newest release is *TUBA: a Six-Tuba Musical Romp* that features six of the finest American and German players of today.

In 1967, Mr. Pilafian won the Concerto Competition at the National Music Camp at Interlochen, MI, becoming only the second tuba player in 50 years to do so. He subsequently won fellowships to Dartmouth College in 1969 and to the Tanglewood Music Center in 1970 and 1971. While at Tanglewood, he was invited by Leonard Bernstein to play in the world premiere production of Bernstein's Mass that opened the Kennedy Center in Washington.

Mr. Pilafian serves on the faculties of Boston University and the Boston University Tanglewood Institute. He is also a consultant at the Royal Academy of Music in London, as well as a visiting professor of Tuba at Arizona State University and a member of Summit Brass.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, October 22, 1994 - 1:00 pm
Madsen Recital Hall

OCTUBAFEST 1994

BYU Student Euphonium and Tuba Recital

Assisted by
Brendan Merrick, *piano*
Debra Palmer, *piano*

Program

Morceau Symphonque	Alexandre Guilmant (1837-1911)

David Booth, *euphonium*

Andante from Concerto in E-flat for Trumpet	Franz Joseph Haydn (1732-1809)

Stacie Smith, *euphonium*

Reflective Mood	Sammy Nestico

Alaska Franklin, *euphonium*

Tuba Suite	Gordon Jacob (1895-1984)

Mathew Newville, *tuba*

Andante from Concerto for Double Bass — Antonio Capuzzi-Catelinet (1755-1818)

Shelby Brewer, *euphonium*

Adagio for Concerto in D for 'Cello' — Franz Joseph Haydn (1732-1809)

Debra Palmer, *euphonium*

Sonata for Euphonium and Piano — Arthur Frackenpohl (1924-)

Casey Smith, *euphonium*

Concerto for Tuba — Edward Gregson (1945-)

Thad LeVar, *tuba*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, October 22, 1994 - 7:30 pm
Madsen Recital Hall

OCTUBAFEST 1994

Grand Octubafest Concert

Telarc and Concord recording artist
Sam Pilafian, *tuba*

BYU Euphonium-Tuba Ensemble

BYU Jazz Legacy Dixieland Band

Josh Payne, *guitar*
Thad LeVar, *tuba*
Matt Newville, *tuba*
Steve Call, *tuba and narrator*

Program

Overture to the Magic Flute	Wolfgang Amadeus Mozart (1757-1791)
Jhon Come Kiss Me Now	William Byrd--Winter (1543-1623)
Washington Post March	John Phillip Sousa (1854-1932)

BYU Tuba/Euphonium Ensemble

Wonderland Duets	Raymond Luedeke

Thad LeVar and Matt Newville, *tubas*
Steve Call, *narrator*

Encounters II	William Kraft (1923-)

Sam Pilafian, *solo tuba*

Mon coeur se recommende a vous	Orlando Lasso--Robinson (1530-1594)
Tuba Juba Duba	Terry Hutchinson
Selections from American Favorites	Roger Vaughan
Adagio	Saint-Saëns--Hanson (1835-1921)
Yesterday	Lennon--McCartney--Woo
Baby Face	Davis and Akst--Woo

Octubafest Ensemble
(All Octubafest Participants)

Intermission

Dixieland Jazz Selections to be announced

Jazz Legacy Dixieland Band with
Sam Pilafian and Steve Call, *jazz tubists*

BYU Euphonium-Tuba Ensemble

Euphonia: David Booth, Mark Bigelow, Shelby Brewer, Alaska Franklin, Willie Lyu, Debra Palmer, Casey Smith, Stacie Steadman, James Wilson, Lorin Wise

Tubas: Ryan Chavez, Corry Cloward, Rob Cloward, Ben Holley, Joseph Jensen, Thad LeVar, Matt Newville, Jason Pierce, Ian Walley

BYU Tuba/Euphonium Ensemble

Clark Burnside, *clarinet*
Brent Durland, *trumpet*
Lyle Durland, *trombone*
Robb Hoch, *piano*
Dr. Jim Clarke, *banjo*
Brady Ward, *bass*
Jason Spiesman, *drums*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 24, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Jeffrey Shumway
piano

Nocturne in B Major, op. 62, No. 1 — Frédéric Chopin
(1810-1849)

Sonata in B Minor, op. 58
    Allegro maestoso
    Scherzo: Molto vivace
    Largo
    Finale: Presto non tanto

pause

Nocturne in E Minor, op. 72, No. 1

Ballade in A-flat Major, op. 47

Scherzo in E Major, op. 54

This recital is the third in a series featuring the piano music of Chopin.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 26, 1994 - 7:30 pm
Madsen Recital Hall

PRIMROSE MEMORIAL CONCERT

Pamela Goldsmith, *viola & viola-d'amore*

Assisted by
Ray Smith, *tenor saxophone*
Jeffrey Shumway, *piano*
Jenny Dutton, *violin*
Bonnie Dunford, *violin*
Emily Barrett, *violin*
Hans Twitchell, *cello*
William Atkinson, *harpsichord*

Suite No. 1 in G Major, BWV 1007 Prelude Allemande Courante Sarabande Menuet I and II Gigue	Johann Sebastian Bach (1685-1750)
Passacaglia	Heinrich von Biber (1644-1704)
Concerto in D Minor for Viola d'amore Allegro Largo Allegro	Antonio Vivaldi (1678-1741)

Intermission

Four Capricci
Grazyna Bacewicz
(1913-1969)

Aria from *Bachianas Brasileiras No. 5*
Heitor Villa-Lobos-Primrose
(1887-1959)

Trio for Viola, Tenor Saxophone and Piano
Paul Hindemith
(1895-1963)
  Erster Teil: Solo, Arioso, Duett
  Schnelle Halbe
  Lebhaft
  Schnelle Halbe
  Prestissimo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 27, 1994 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Faculty Chamber Recital

Program

Piano Trio in C Minor, op. 1, no. 3	Ludwig van Beethoven (1770-1827)

Allegro con brio
Andante cantabile con variazioni
Menuetto-Quasi Allegro
Finale: Prestissimo

Donna Fairbanks, *violin*
Nicole Jackson, *cello*
Hyeon-Ju Heo, *piano*

Chansons Madécasses	Maurice Ravel (1875-1937)

Nahandove
Aoua!
Il ist doux

Elizabeth Ruppe, *flute*
Roger Drinkall, *cello*
Robin Hancock, *piano*
Lila Stuart-Bachelder, *soprano*

Promenades — Bohuslav Martinu (1890-1959)
    Poco Allegro
    Scherzando
    Poco Allegro

Vivian Ellsworth, *flute*
Tamera Timpson, *violin*
James Margetts, *harpsichord*

Piano Quintet in C Minor, Op. 1 — Ernst Von Dohnanyi (1877-1960)
    Allegro
    Scherzo: Allegro vivace
    Adagio, quasi andante
    Finale: Allegro animato

Barbara Williams, *violin*
Cybéle D'Ambrosio, *violin*
Clyn Barrus, *viola*
Roger Drinkall, *cello*
Dian Baker-Drinkall, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, October 29, 1994 - 4:00 pm
Madsen Recital Hall

GUEST ARTIST RECITAL SERIES

Kelly Parkinson

violin

Program

Sonata No. 3 in C Major for solo violin — Johann Sebastian Bach (1685-1750)

- Adagio
- Fuga
- Largo
- Presto

Intermission

Sonata for Solo Violin — Bela Bartók (1881-1945)

- Tempo di ciaconna
- Fuga, Risoluto, non troppo vivo
- Melodia, Adagio
- Presto

About the Performer

Kelly Clark Parkinson, *violinist*, completed her Master of Fine ARts degree in 1992 as a student of Yukiko Kamei at the University of California at Los Angeles. Her undergraduate training was completed at Brigham Young University where she studied with Percy Kalt, Barbara Williams, and Henri Temianka. She pursued further study with Daniel Heifetz at the Peabody Conservatory in 1981-1982.

After moving to the Deep South, she became a member of the New Orleans Philharmonic from 1984-1986, after which she moved to Los Angeles. In addition to completing her MFA, much of her time in California was spent in the recording studios.

Kelly has performed recitals in Washington D.C., New Orleans, Utah and California. In addition to performing as a soloist with the Utah Symphony on three occasions, she has also participated in numerous music festivals, most recently The Park City International Music Festival.

During the 1992-1993 season she was the violin soloist in the Ballet West production of "A Lark Ascending", and was the concertmaster of that orchestra for its subsequent season. Kelly is active locally as a recording musician and recitalist. Most recently she was featured as the violin soloist on the soundtrack for the NBC miniseries, "The Oldest Living Confederate Widow Tells All," which received an Emmy nomination this year. She and her husband, Brett Parkinson, currently reside in Salt Lake City with their four children: Cliff, Gretta, George and Amelia.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, November 2, 1994 - 7:30 pm
Madsen Recital Hall

BRASSWORKS

Program

Contrapunctus I
Johann Sebastian Bach
(1865-1750)

Music For Brass Instruments
Ingolf Dahl
(1944-)

I. Chorale Fantasy, On Christ Lay in the Bonds of Death
II. Intermezzo
III. Fugue

Dance Suite from *Terpsichore*
Michael Praetorius
(1571-1621)
ed./arr. Allan Dean

I. Ballet de Grenoville
II. Two Courantes
III. La Bourrée
IV. Volte

Intermission

Galliard Battaglia

Samuel Scheidt
(1587-1654)
arr. Canadian Brass

Armenian Suites

Alexander Arutunian
(1920-)

1. Morning Song
2. Drinking Song
3. Song of Grief
4. Wedding Processional

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 3, 1994 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Lawrence Green
guitar

Program

Pieces de clavecin, 1713	Francois Couperin
Les Baricades Misterieuses	(1668-1733)
Los seys libros del delphin, 1538	Luys de Narvaez
Cancion del Emperador	(fl. 1530-50)
Variations on "Conde Claros"	
Variations on the hymn tune "Kingsfold"	Lawrence Green
	(1954-)
Sonatina Meridional	Manuel M. Ponce
Campo	(1882-1948)
Copla	
Fiesta	

Suite Espanola, op. 47	Isaac Albeniz
Granada	(1860-1909)
Cadiz	
Preludes, *for guitar*	Heitor Villa-Lobos
Poco animato	(1887-1959)
Andantino	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 5, 1994 - 6:00 pm
Madsen Recital Hall

SENIOR RECITAL

Rebecca Vilate Pyper Busselberg
Lyric-Coloratura Soprano

Student of Dr. Shirley Westwood

Assisted by
Hillary Kimball, *flute*
Michelle Hansen, *oboe*
Clark Burnside, *clarinet*
P.J. Woolston, *bassoon*
Bret Jackson, *trumpet*
Robin J. Hancock, *piano*
Douglas E. Bush, *organ*
and the BYU Early Music Ensemble

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

I

Cantata: *Jauchzet Gott in allen Landen,* BWV 51 — Johann Sebastian Bach
(1685-1750)

Bret Jackson, *trumpet*
Douglas E. Bush, *organ*; with BYU Early Music Ensemble
Rachel Bakes, Ryan May, Alison Bolles, Jacob Simmons, *violin*;
Cynthia Covington, *viola*; Marianne Szoke, *cello*

II

Frühlingsglaube, op. 20, no. 2
Du bist die Ruh, op. 59, no. 3
Geheimes, op. 14, no.2

Franz Schubert
(1797-1828)

III

Chants d'Auvergne, 1st Series
- I. La Pastoura als camps
- II. Baïlèro
- III. Trois Bourrées
  - a. L'aïo dè rotso
  - b. Ound' onorèn gorda?
  - c. Obal, din lou Limouzi

Joseph Canteloube
(1879-1957)

Hillary Kimball, *flute*
Michelle Hansen, *oboe*
Clark Burnside, *clarinet*
P.J. Woolston, *bassoon*
Robin J. Hancock, *piano*

IV

Quatre Rispetti, Op. 12
- I. Quando ti vidi a quel canto apparire
- II. O guarda, guarda quel nobile augello
- III. Angiolo delicato fresco e bello
- IV. Sia benedetto chi fece lo mondo

Ernano Wolf-Ferrari
(1876-1948)

V

Songs About Spring
- i. who knows if the moon's a balloon
- ii. Spring is like a perhaps hand
- iii. in Just spring
- iv. in Spring comes
- v. when faces called flowers float out of the ground

Dominick Argento
(1927-)

Brief Intermission

SENIOR RECITAL

Paul F. Busselberg
baritone

Student of Dr. Arden Hopkin

Assisted by
Christiaan Crans, *piano*
Jennifer Dutton Garrett, *violin*
Bonnie Dunford, *violin*
Emily Barrett, *viola*
Monika Bowman, *cello*
Michelle Hansen, *oboe*
Douglas E. Bush, *organ*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

I

Cantata: *Ich habe genug,* BWV 82	Johann Sebastian Bach
Aria	(1685-1750)
Recitativo	
Aria	
Recitativo	
Aria	

II

Tunturilaulu	Yrjö Kilpinen
Rakastunut	(1892-1959)
Jopa joutuikin	

III

Quatre Poèms de Guillaume Apollinaire	Francis Poulenc
L'Anguille	(1899-1963)
Carte Postale	
Avant le Cinéma	
1904	

IV

La serenata	Francesco Paolo Tosti
Chanson de l'adieu	(1846-1892)
L'ultima canzone	

V

Bright Is The Ring of Words	Ralph Vaughan Williams (1872-1958)
Song Making	John Duke (1899-1984)
When I Have Sung My Songs	Ernest Charles (1895-1984)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 8, 1994 - 7:30 pm
Madsen Recital Hall

GRADUATE RECITAL

Nicole Pinnell-Jackson
cello

Student of Dr. Roger Drinkall

Assisted by
Dian Baker-Drinkall, *piano*

In partial fulfillment of the requirements
for the degree Master of Music

Program

Sonata No. 2, BWV 1028	Johann Sebastian Bach
Adagio	(1685-1750)
Allegro	
Sonata, op. 6	Samuel Barber
Allegro ma non troppo	(1910-1981)
Adagio-Presto-di nuovo Adagio	
Allegro appasionato	
Sonate pour Violoncelle et Piano	Claude Debussy
Prologue	(1862-1918)
Serenade et Finale	
Szonáta, op. 8	Zoltán Kodály
Allegro molto vivace	(1882-1967)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 9, 1994 - 7:30 pm
Madsen Recital Hall

JAZZ LAB BAND

Mark Watkins, *director*

Four Wheel Drive
Dominic Spera

Matthew Reimann, *baritone saxophone*
Spencer Rogers, *trumpet*

M.O.T.
Matt Harris

Bradley Schmidt, *trumpet*
Brice Williams, *alto saxophone*

Nica's Dream
Horace Silver
arr. Frank Mantooth

Stephen Anderson, *piano*
Brice Williams, *alto saxophone*

Lullaby for Amy
Mark Watkins

Mark Watkins, *tenor saxophone*
Stephen Anderson, *piano*
Colin Botts, *bass*
Mitch Lee, *drums*

Low Down
Thad Jones

Troy Willes, *trumpet*
Stephen Anderson, *piano*

Intermission

500 Miles High
Chick Corea
arr. Neil Slater

Mudge
Mark Watkins

Mark Watkins, *saxophone*
Stephen Anderson, *piano*
Colin Botts, *bass*
Mitch Lee, *drums*

When Sunny Gets Blue
Marvin Fisher
arr. Dave Barduhn

Neal Gage, *alto saxophone*

Hey Burner
Sammy Nestico

Stephen Anderson, *piano*

Director
Mark Watkins

Saxophones
Brice Williams, *alto saxophone*
Neal Gage, *alto saxophone*
Samuel Brunson, *tenor saxophone*
Fiona Ripplinger, *tenor saxophone*
Matthew Reimann, *baritone saxophone*

Trumpets
Troy Willes
Spencer Rogers
Bradley Schmidt
Robert Kunz

Trombones
Candace Harshberger
Jeanie Moffitt
Jonathan Stathis
Debra Palmer

Rhythm Section
Stephen Anderson, *piano*
Colin Botts, *bass*
Mitch Lee, *drums*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA
Clyn Barrus, *conductor*

featuring

Mendi Rodan, *guest conductor*

Allan Sternfield, *pianist*

de Jong Concert Hall
Wednesday, November 9, 1994
7:30 p.m.

Program

Concerto No. 1 in D Minor, Op. 15	Johannes Brahms (1833-1897)

Maestoso

Adagio

Rondo, Allegro non troppo

Intermission

Romeo and Juliette, Dramatic Symphony, Op. 17	Hector Berlioz (1803-1869)

Introduction - Combats and Tumulte

Love Scene

Queen Mab-Scherzo

Romeo alone - Festivities at Capulet's

Mendi Rodan, guest conductor

Born in Rumania, Mendi Rodan studied violin and conducting at the Music Academy in Bucharest with Constantin Silvestri, and subsequently served as permanent conductor of the Rumanian Radio-Television Orchestra until 1958.

After settling in 1961, Mendi Rodan made his debut with the Israel Philharmonic Orchestra, with which he has continued to perform regularly. His success with the I.P.O. opened his way to becoming a dominant figure in the musical life of the country. He conducts the Orchestra for subscription concerns, as well as at many special events, including the Arthur Rubinstein Competitions, and the Israel Music Festival. He served as Chief Conductor and musical Adviser of the Israel Broadcasting Symphony Orchestra, and founded the Jerusalem Chamber Orchestra which he also conducts.

Mr. Rodan has won high praise for his conducting, and his ever widening reputation has taken him to Europe, the Far East, Australia, South Africa and the United States. Among the many foreign orchestras who have invited him as guest conductor are the Vienna Symphony Orchestra, the London Symphony Orchestra, the Royal Philharmonic Orchestra, the London Philharmonic Orchestra, the Berlin Radio Symphony Orchestra, the Belgian Radio-Television Orchestras and the Bergen Festival Orchestra.

Soloists who have played under Mendi Rodan's baton include artists Arthur Rubinstein, Mstislav Rostropovich, Isaac Stern, Janos Starker, Rudolf Serkin, J.P. Rampal, Vladimir Ashkenazy, Daniel Barenboim, Itzhak Perlman, Jacqueline du Pre, J. Ogdon and Radu Lupu.

Mr. Rodan has been Music Director of the Israel Sinfonietta Beersheva and its Conductor since 1977, and has managed to raise its playing from that of a small local ensemble to performances of international standards.

Today Mendi Rodan is a member of international juries for conducting and composition, Professor of Music at the Rubin Academy of Music in Jerusalem, Guest Professor of Conducting at the Bloomington School of Music (Indiana University, U.S.) and Music Director of the Jerusalem International Music Center. Mr. Rodan is considered one of the best Israeli conductors, and is well known all over the world for his brilliant and inspiring performances.

Allan Sternfield, *guest pianist*

Allan Sternfield was born in the United States in 1949. He studied at the Peabody Conservatory of Music with Walter Hautzig; in addition, he coached with Leon Fleisher and Wilhelm Kempff.

He has concertized extensively in the United States, Europe, Israel, South America, and the Far East, and has appeared as soloist with various orchestras, including the Baltimore Symphony, the Tokyo Symphony, and the Jerusalem Symphony.

Very active in the musical life of Israel, Allan Sternfield appears as soloist with orchestras, in chamber music concerts, in solo recitals, and on the radio. Both in Israel and abroad he is in much demand for his performances of American and Israeli music.

In recent years, Allan Sternfield has performed at the Royal Albert Hall, and Wigmore Hall, London, and at the prestigious Y.M.H.A. in New York. He has been heard on the BBC in both recorded and live recitals; and in 1986 he participated in the Israel Festival, Jerusalem.

He has recorded chamber music, concerti, and solo repertoire for radio stations in Scandinavia, Israel, Hong Kong, and Western Europe, including RTB-Brussels, NRK-Olso, Südwestfunk, and the BBC.

Allan Sternfield is presently living in Israel, where he combines an active performing career with teaching at the Rubin Academy of Music in Jerusalem.

BYU Philharmonic Orchestra
Clyn Barrus, *conductor*

First Violins

Wolfgang Tsoutsouris
Marcel Bowman
Rosalie Lund
Victoria Ferris
Tricia Meilstrup
Paula Gehring
SaraLyn Wilcox
Rebecca Wright
Jane Thompson
Alena Hatch
Ellen Jacob
Heidi Sorenson
Rachel Bakes
Kevin Lewis
Amy Osmond
Sonia Walker
Sarah Wrathall
Jacob Simmons
Melissa Christensen
Kristin Koralewski
DeDee Madsen
Emily Pilling

Second Violins

Jennifer Peterson
Alison Bolles
Heidi Keith
Sasha Nelson
Erin Spackman
Kristen Morgan
Ryan May
Mike King
Arian Goodman
Sarah Johnson
Amman Starr
Hilary Pothier
Kristen Burnside
Rebecca Benson
Angelica Tomkinson
Emily Burton
Kathy Higginson
Hilary Kiser
Emily Miller
Heidi Kammerath
Tara Taylor
Kristi Wahlquist
Rebecca Risenmay
Amber Taylor
Catherine Viana

Violas

Emily Barrett
Natalie Burton
Zara Christopher
Diana Rhodes
Leilani Parenti
Becky Anderson
Molly Sanchez
Cynthia Covington
Jason Bonham
Martha Franson
Marie Garrett
Angie Stephensen
Mary Kate Wagner
Kathryn Madsen
Alison Palmer
Elizabeth Nally

Cellos

Hans Twitchell
Sariah Mourik
Anneliese Lau
Jeff Slade
Emma Farnsworth
Andrew Moore
David Dastrup
Kristiana Dahlquist
Julia Stratton
Alicia Bush
Paul Carlson
Marianne Pierson
Christian Koehle
Marianne Szoke
Lindy Isaacson
Elizabeth Dixon
Lindsay Slade

String Bass

Todd Coleman
Rebecca Donoho
Rynell Anderson
Angela Cooley
Tyler Johnson
Brady Ward

Flute

Hillary Kimball
Alison Edigar
Emily Hunter
Linda Watkins, piccolo

Clarinet

Michelle Watabe
Jenny Evans
Angie Carter
Dwight Weist, bass clarinet

Oboe

Kristine Baird
Melissa Oxborrow
Lindsay Robison, english horn

Bassoon

Mike Dalby
P.J. Woolston
Kasey Koch

Horn

Shirley Pryor
Richard Brunson
Mike Richards
Brad Barlow
Thomas Baggely

Trombone

Peter Jensen
Michelle Jensen
Vincent Han
Will Findlay, bass

Trumpet

Phil Kirsh
Barry HIllam
Richard Tate
Adam Lambert

Tuba

Matthew Newville

Percussion: Timpani

Jason Spiesman
Mike Blair
Mike Wolfersberge
Julie Piper

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 10, 1994 - 7:30 pm
151 Tanner Building

BYU SAXOPHONE QUARTETS

Mark Watkins
director

Program

Marches des Petits Soldats de Plomb Chanson d'Autrefois La Veillée de L'Ange Gardien Chanson de La Grand Maman	Gabriel Pierné (1863-1937)

Amy Chastom, *soprano*
Jessie Bunting, *alto*
Samuel Brunson, *tenor*
Lon Young, *baritone*

Art of the Fugue, BMV 1080 Contrapunctus III	Johann Sebastian Bach--Rex (1685-1750)
Sèville, from *Suite Espanola,* op. 47	Isaac Albeniz--Mule (1860-1909)

Amie Cobb, *soprano*
Peter Swiderski, *alto*
Andrew Briney, *tenor*
Maneesh Mehan, *baritone*

Intermission

Rondo
Carl Philip Emmanual Bach--Cunningham
(1714-1788)

The Goldrush Suite
Jack W. Marshall
(1921-)
1. Sweet Betsy from Pike
6. Lousy Miner
7. Joe Bowers and California Bank Robbers

TImothy Owen, *soprano*
Caleb Chapman, *alto*
Brian Neal, *tenor*
Joseph Farnsworth, *baritone*

Allegro molto quasi presto,
from, *Quartet in G Major, op. 18, no. 2*
Ludwig van Beethoven--Frascotti
(1770-1827)

Quatuor pour Saxophones, op. 102
Florent Schmitt
(1870-1958)
Avec une sage décision
Vif
Assez lent
Animé sans excès

Nathan Hofheins, *soprano*
Jim Otto, *alto*
Michael Vance, *tenor*
Dwight Wiest, *baritone*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 10, 1994 - 7:30 pm
Madsen Recital Hall

BYU FLUTE CHOIR

Vivian H. Ellsworth, *director*

Program

Prelude in a Classic Style	Gordon Young Arr. by V.H. Ellsworth
Sonata for Double Flute Choir	Giovanni Gabrieli (1557-1612)
Overture from *Incidental Music to "A Midsummer Night's Dream"*	Felix Mendelssohn Arr. by Kyril Magg
And I Will Exalt Him from *Israel in Egypt*	Georg Frederic Handel (1685-1759)
Military March	Franz Schubert (1797-1828)
The Girl With the Flaxen Hair	Claude Debussy Arr. by Louise Moyse

Danse Macabre, op. 40
Camille Saint-Saens
Arr. by A. Floyd

Overture from *The Magic Flute*
Wolfgang Amadeus Mozart
Arr. by N. Nourse

BYU FLUTE CHOIR
Vivian H. Ellsworth, *director*
Lisa Poll, Linda Watkins, Alison Ediger, *assistants*

Flute
Jennifer Abhau
Tiffany Heather Allen
Ruth Inez Baker
Katherine E. Barrett
Camille Christensen
Anjanette Comer
Hannah Costley
Melissa Craig
Alison Ediger
Mary Leah Egbert
Amy Frost
Malissa Hansen
Maren Holt
Christie Humphries
Stephanie Johns
Natalie Johnson
Carleen Jones
Erin W. Kimball
Katrina Leavitt
Sarah Matthews
Tami McLemore
Zabel Ouzounian
Missy Perry
Lisa Noele Poll
Nancy Pratt
Gwen Priddis
Amy Dawn Winegar

Piccolo
Crystal Shields
Michelle Tanner

Alto Flute
Sarah Bristow
Colette Lillywhite
Julianne McKell
Debra Richards

Bass Flute
Linda Watkins
Gabrielle Johnson

String Bass
Todd Coleman

Percussion
Missy Perry

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 10, 1994 - 7:30 pm
Madsen Recital Hall

BYU FLUTE CHOIR

Vivian H. Ellsworth, *director*

Program

Prelude in a Classic Style	Gordon Young Arr. by V.H. Ellsworth
Sonata for Double Flute Choir	Giovanni Gabrieli (1557-1612)
Overture from *Incidental Music to "A Midsummer Night's Dream"*	Felix Mendelssohn Arr. by Kyril Magg
And I Will Exalt Him from *Israel in Egypt*	Georg Frederic Handel (1685-1759)
Military March	Franz Schubert (1797-1828)
The Girl With the Flaxen Hair	Claude Debussy Arr. by Louise Moyse

Danse Macabre, op. 40	Camille Saint-Saens Arr. by A. Floyd
Overture from *The Magic Flute*	Wolfgang Amadeus Mozart Arr. by N. Nourse

BYU FLUTE CHOIR

Vivian H. Ellsworth, *director*
Lisa Poll, Linda Watkins, Alison Ediger, *assistants*

Flute
Jennifer Abhau
Tiffany Heather Allen
Ruth Inez Baker
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Bass Flute
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Percussion
Missy Perry

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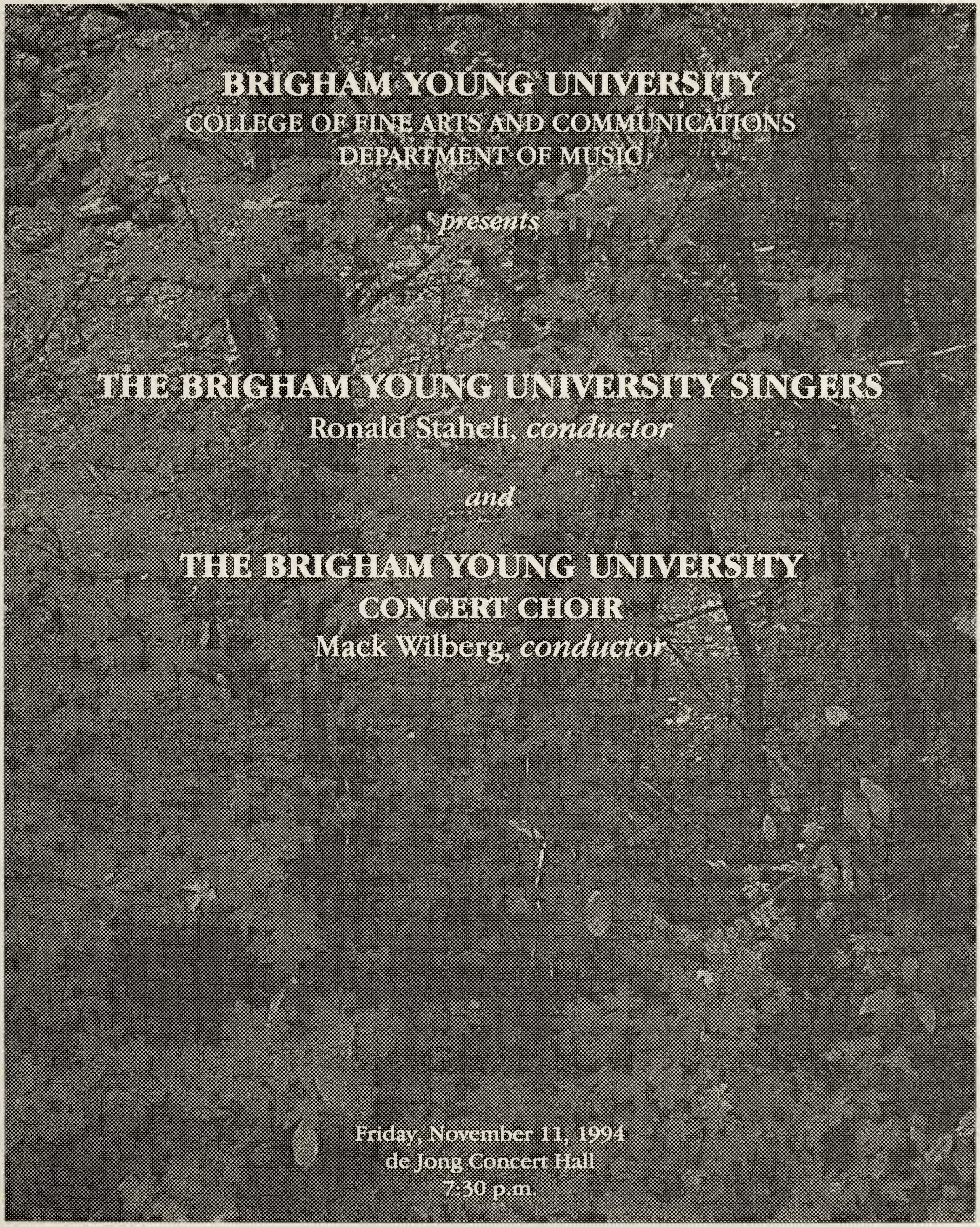

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

THE BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *conductor*

and

THE BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *conductor*

Friday, November 11, 1994
de Jong Concert Hall
7:30 p.m.

I

Sing a Mighty Song	Daniel Gawthrop (1949-)

II

Five American Settings of Old Latin Texts

Ubi caritas	Imant Raminsh (1943-)
Salmo 150	Ernani Aguiar (1949-)
Te vigilans occulis	William Hawley (1950-)
Benedictus, from *Missa Brevis*	Leonard Bernstein (1918-1990)

Joseph Riddle, *soloist*

Alleluia	Randall Thompson (1899-1984)

III

Two American Spirituals

Witness	Arr. by Jack Holloran
Dan-u-el	Kirke Mechem (1925-)

Paul Busselberg, *soloist*

IV

Three Spanish Songs

El Turututú	Miguel Angel Calcaño Arcila

Bryan Slade, Steven Showalter, Shea Anderson, Adam Haws,
Lowell Stewart, Dean Smurthwaite, Alex Jenkins, *soloists*

Ven O Voy	arr. Ronald Staheli
El Guayaboso	Guido López Gavilán

Brigham Young University Singers
Ronald Staheli, *conductor*

I

Three American Glorias	
Gloria	Cardon Burnham
Gloria, from *Mass*	Leonard Bernstein
Gloria, from *The Masque of Angels*	Dominick Argento (1927-)

II

Ave Maria	Gregorian Chant
Ave Maria	Jacob Arcadelt (1505-1568)

III

Alleluia	David Conte
Seasonsong	Mack Wilberg

III. Videntes stellam Magi

Seeing the star, the Magi
rejoiced exceedingly with great joy:
And, entering the house;
they offered the Lord gold,
frankincense, and myrrh.

Michael Madsen, Daniel Gardner and Jeremy Hoopes, *soloists*

IV. In monte Oliveti

On Mount Olivet
he prayed to the Father:
Father, if it is possible,
let this cup pass from me.
The spirit is willing,
but the flesh is weak:
thy will be done.

James Mangan, *soloist*

IV

Nonsense	Richard Rodney Bennett (1936-)

I. Of Pygmies, Palms and Pirates
IV. O Here It Is! And There It Is!
VII. The Dwarf of Battersea

V

From the Music of George Gershwin	
Fascinating Rhythm	arr. by Phil Mattson
They Can't Take That Away from Me	arr. by Kirby Shaw
Oh, I Can't Sit Down	arr. by Robert Russell Bennett
Oh Lawd, I'm On My Way	arr. by Robert Russell Bennett

Brigham Young University Concert Choir
Mack Wilberg, *conductor*

Brigham Young University Singers

Ronald Staheli, *conductor*
Steven Dresen, Paul Busselberg, *graduate assistants*
***Christiaan Crans,* accompanist**

Soprano
Diane Arnett,*
historian
Stacie Berardi
Rebecca Busselberg
Angela Dixon
Jordan Gumucio
Marni Hill
Joni Jensen
Elizabeth Pike

*section leader

Alto
April Ault*
Cyndi Hawkins
Marci MacKay
Annette Minor
Karen Knudsen
Dyanne Riley
Stacie Timms,
secretary
Julianna Tollestrup,
dress chair
Tracy Turek
Emily Wood,
treasurer
Jenee Wright*

Tenor
Shea Anderson,
dress chair
Jason Baldwin*
Dirk Dixon
Matthew Graham
Adam Haws
Taylor Holsinger
Clinton Miller
Steven Showalter
Bryan Slade*

Bass
Paul Busselberg
Chris Crans
Steven Dresen*
Joey Hoffman
Alex Jenkins
Joseph Ogden
Joseph Riddle,
social chair
Kirk Schaumann,
president
Dean Smurthwaite
Lowell Stewart
Shane Warby*
Jason Whiting,
vice-president

Brigham Young University Concert Choir

Mack Wilberg, *conductor*
David Hinck, *graduate assistant*
Lara Lambert and Ryan Murphy, *accompanists*
David Pickering, *organ*

Becky Cook, *piccolo*
Hillary Kimball, *flute*
Carrie Streeter, *oboe*
Michelle Watabe, *clarinet*
P.J. Woolston, *bassoon*
Eric Howard, Michael Blair, and
Ted Hunter, *percussion*
Rebecca Donoho, *string bass*

Soprano I
Sara Thomas
Joanne Taylor
Nicole Simpson
Emily Mecham
Vanessa Quigley
Emily McCormick
Tracy Madsen
Christine Litster
D'nel Grove
Sandra Gierisch

Soprano II
Jennifer Pearson
Robbyn Scribner
Cindy Jones
Beth Thomas
Kaarin Safsten
Lindsey Robison
Judy Eggleston
Teresa Pesci
Deanna Hadfield
Tina Raisor
Alison Unsworth
Esther Richins
Lara Preston

Alto I
Julie Stilson
Theresa Dunne
Deborah Burris
Jennifer Lieberenz
Tania Smith
Erin Gee
Julie Tams
Tara Smith
Amy Warner
Tammy Limm
Mary Ann Munson
Jessica Merryweather
Cherilyn Worthen
Trisha Henderson
Carol Hinckley

Alto II
Jen Cothran
Carol Salmon
Lara Lambert
Becky Strong
Jane Bennion
Janet Hunter
Shae Holt
Katherine Simmons
Becky Hibbert
Anne Forsyth

Tenor I
Ryan Murphy
Darrell Zaugg
Dan Gardner
Geoff Gibson
Jared Anderson
David Pickering
Lincoln Hoppe
James Mangan
David Hinck
Alan Pippin

Tenor II
Bill Beesley
David Simmons
David Dalley
Andre Hicken
David Moulton
Jeremy Baer
Mike Johnson
Andrew Crane
Michael McCarthy
Michael Westover
Craig Lyman

Bass I
Michael Madsen
Nathan McKellar
Ethan Wickman
Jeremy Hoop
Joshua Shimizu
Anthony Taylor
Mike Kelley
Steve Pippo
David Schaumann
John Madsen
Blair Bateman
Hisaki Sugawara
Christopher Jensen
Jared Wilks

Bass II
Johnny Aird
Stephen Howard
Joel Adair
Ryan Pitt
Craig Scribner
Joseph Gee
Darren Watts
Bryan Elkins
Matt Kieffer
Robert Gerlach

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 11, 1994 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Natalie Burton
viola

Student of David Dalton

Assisted by

Ray Pool, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Passacaglia in C Minor	Heinrich Ignaz Franz Biber (1644-1704)
Rhapsody-Concerto Moderato Molto adagio - Allegro	Bohuslav Martinu (1890-1959)
Träume	Wagner-Primrose
Sonata for Viola and Piano Impetuoso Vivace Adagio - Allegro	Rebecca Clarke (1886-1979)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 11, 1994 - 9:00 pm
Madsen Recital Hall

SENIOR RECITAL

Melvyn R. Windham, Jr.
composition

Student of Murray Boren

Program

Scherzo

Melvin R. Windham, Jr., *piano*

Chorale and Variations, Op. 24

Anna Morgan, *piano*
Marcel Bowman, *violin*
Monika Rosborough Bowman, *cello*

Calming Restless Natives

electronic tape

Visions Regained, Op. 23

I. Cockroaches
II. Lento lamentoso
III. Andante
IV. Lento Grotesque
V. Allegro Giocoso

Melvin R. Windham, Jr., *piano*

Brass Quintet on Kimberly Bowes, Op. 25

- I. Fanfare--Allegro
- II. Andante
- III. HORSE--Allegro

Bethany Post and Robert Spencer, *trumpet*
Greg Nielsen, *horn*
Will Kimball and Curtis Winters, *trombone*

Prelude & Fugue, Op. 26

Marcel Bowman and Jacob Simmons, *violin*
Cynthia Covington, *viola*
Monika Rosborough Bowman, *cello*

Imitations, Op. 27

Todd Coleman, *conductor*
Cynthia Covington, *viola*
Hillary Kimball, *flute*
Angie Carter, *clarinet*
Amanda Bryan, *bassoon*
James Worlton, *piano*
Diane Clark, *percussion*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 11, 1994 - 6:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Cynthia Heideman
piano

Student of Paul C. Pollei

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Seven Variations on "God Save the King"	Ludwig van Beethoven (1770-1827)
Ballade, Op. 46	Samuel Barber (1910-1981)
Etude in B-flat Minor, op. 28, no. 4 Etude in E Major, op. 28, no. 5 Etude in F Minor (Capriccio), op. 28, no. 6	Ernst von Dohnanyi (1877-1960)

Intermission

Rhapsody in B Minor, op. 79, no. 1 Rhapsody in G Minor, op. 79, no. 2	Johannes Brahms (1833-1897)
Hungarian Rhapsody, no. 12	Franz Liszt (1811-1886)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 12, 1994 - 1:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Michael R. Richards
french horn

Student of Laurence Lowe

Assisted by
Jayne Galloway, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Concerto for Horn and Winds Allegro con spirito Andantino Allegro	Karl Stamitz (1745-1801)
Ramance, op. 35, no. 6	Reinhold Gliere (1875-1956)

Intermission

Morceau de Concert, Op. 74	Camille Saint-Seans (1835-1921)
Sonatine for Horn and Piano Allegro Andante Presto Finale	Harald Genzmer

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 12, 1994 - 6:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Kimberly Keller
organ

Student of Dr. Parley Belnap

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Concerto in A Minor, BWV 593	Johann Sebastian Bach
Moderato	(1685-1750)
Adagio	
Allegro	
Ten Pedal Studies For Pedal Playing, Op. 11	Flor Peeters
	(1903-1986)
Three Characteristic Pieces	Jean Langlais
Pastoral-Prelude	(1907-1992)
Interlude	
Bells	
Second Sonata, op. 65, no. 2	Felix Mendlessohn
Grave	(1809-1847)
Adagio	
Allegro maestoso vivace	
Fuga-Allegro moderato	

Suite for a Musical Clock	Gorge Frederich Handel
Prelude	(1685-1759)
Air	
Sonata (for bells)	
Menuet	
Gigue	
From Chorale Preludes, op. 122, no. 6	Johannes Brahms
O wie selig seid ihr doch, ihr Frommen	(1833-1897)
Concert Piece, Op. 52a	Flor Peeters

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 12, 1994 - 7:30 pm
deJong Concert Hall

SYMPHONIC BAND

Donald Peterson
conductor

Program

Midway March	John Williams--Curnow (1932-)
Jesu, Joy of Man's Desiring *(Chorale from Cantata No. 147)*	Johann Sebastian Bach--Reed (1685-1750)
Variants on a Mediaeval Tune "In dulci jubilo" Variation I Allegro deciso Variation II Lento Variation III Allegro spumante Variation IV Andante Variation V Allegro gioioso	Norman Dello Joio (1913-)
Carpathian Dance *for American Concert Band* ***World Premiere***	Slava Nazarov

Intermission

Children's March "Over the Hills and Far Away"	Percy Aldridge Grainger (1882-1974)
Prelude, Sicilano, and Rondo	Malcolm Arnold-Paynter (1921-)
Tribute	Mark Camphouse (1954-)

Symphonic Band
Donald Peterson, *conductor*

Trumpet
- Richard Bateman
- Art Young
- Meme Bueno
- Clarissa Christensen
- Laura Bailey
- Spence Rogers
- Emily Stoddard
- Brad Schmidt
- Karl Fuger
- Ryan Goulding
- Lucy Yetter
- Dan Morgan

French Horn
- Robert Daniels
- Michelle Bylund
- Valerie Clark
- Rachel Beier
- Matt McLain
- Cyndie Munk
- Gina Christiansen
- Kara Kemp
- Terry Lee
- Christie Taylor
- Brandon Stanford

Trombone
- Matt Reynolds
- Kent Leigh
- Eric Moulton
- Scott Goodwin
- Debra Palmer
- Krista Graham
- Candace Harshberger

Euphonium
- Casey Smith
- James Wilson
- Alaska Franklin
- Mark Bigelow
- Willie Lyu

Tuba
- Ryan Chavez
- Ian Walley
- Shelby Brewer
- David Booth

Flute
- Kristi Marshall
- Lisa Mathews
- Kristin Clawson
- Jennifer Greco
- Camille Christensen, *piccolo*
- Stephanie Johns
- Jennifer Van Eizenga
- Lauren Cundick

Clarinet
- Deborah Brown
- Laura Kim Wright
- Mandy Christian
- Mandy Gunderson
- Christa Ard
- Dan Thrower
- Jennifer Krapfl
- Anne Jacobs
- Janette Jeffress
- Sarah Bender
- Melissa Haderlie
- Heidi Sensinger

- Krista Walker
- Johnathan Schwartz
- Lori Hofmann
- Melinda Robison
- Robyn Lee
- Julie Sutton
- Kathy Rimmasch
- Carrie Zimmerman
- Marianne Evans

- Bob Craig, *bass clarinet*
- Fiona Ripplinger, *bass clarinet*

Saxophone
- Caleb Chapman, *alto*
- Amy Chaston, *alto*
- Jesse Bunting, *alto*
- Lon Young, *alto*
- Aaron Bayless, *alto*
- Sam Brunson, *tenor*
- Jeff Moyes, *baritone*

Oboe
- Marcie Linton
- Kristi Etherington , *english horn*
- Heather Mangum

Bassoon
- Kasey Koch
- Jeff Tanner

Percussion
- Kris Silvan
- Mitch Lee
- Jordan Pusey
- Shane Fillmore
- Clark Newell

Piano
(Children's March)
- Ian Walley

Harp
- Julianne Jackson

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC & THE PROVO CENTRAL STAKE

Sunday, November 13, 1994 - 8:00 pm
Provo Central Stake Center

Douglas E. Bush, *organist*

Organ Music of Johann Sebastian Bach
(1685-1750)

7th in a series presenting the complete organ works of J.S. Bach

Program

Praeludium in A Minor, BWV 569

Ein feste Burg ist unser Gott, BWV 720
(preceded by singing of the hymn)

Praeludium in C Major

Wer nur den lieben Gott läßt walten, BWV 691
Wer nur den lieben Gott läßt walten, BWV 690

Jesus, meine Zuversicht, BWV 728

Praeludium in C Major, BWV 567

Fugue in G Minor, BWV 578

Ach Gott vom Himmel sieh darein, BWV 741

Fantasia and Imitatio in B Minor, BWV 563

Praeludium in G Major, BWV 568
Fugue in G Minor
Vater unser im Himmelreich, BWV 762

Meine Seele erhebt den Herren, Fugue on the Magnificat, BWV 733

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 15, 1994 - 7:30 pm
Madsen Recital Hall

DESERET STRINGS

Barbara Williams, *violin*
David Dalton, *viola*
Terry King, *cello*

Program

Trio in G Major, op. 53	Joseph Haydn
Allegretto ed innocente	(1732-1809)
Presto	
Trio	Jean Françaix
Allegretto vivo	(1912-)
Scherzo	
Andante	
Rondo: Vivo	
Trio in G Major, Op. 3	Ludwig van Beethoven
Allegro con brio	(1770-1825)
Andante	
Menuetto: Allegretto	
Adagio	
Menuetto: Moderato	
Finale: Allegro	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Women's Chorus

Tracy Turek, conductor

Tuesday, November 15, 1994
de Jong Concert Hall
7:30 p.m.

Program

I

Psalm 150	David Willcocks (1919-)
Psalm 23	Imant Raminsh (1943-)

II

Il est bel et bon	Passereau (1509-1547)
Vesáme Y Abraçáme	Anonymous Spanish Song

III

Laudate Pueri Dominum, op. 39, no. 2	Felix Mendelssohn (1809-1847)

Laudate pueri Dominum	Children of Isreal, praise the Lord.
Sit nomen Domini benedictum,	The name of the Lord be blessed
Ex hoc nunc et usque in saecula	now and forewever

Salvator Mundi, op. 89, mvts. 5-7	William Mathias (1934-)

Susanni
Christe, redemptor omnium
Welcome, yule

Violin I
Arian Goodman
Amy Osmond
Sandra Hatch
Krista Redd
Julie Allen

Violin II
Sonia Walker
Ellen Jacob
Dianne Bailey
Rachel Bastian

Viola
Marta Franson
Becky Anderson

Cello
Julia Stratton
Marianne Szoke

Bass
Angela Cooley

Percussion
Ed Webecke
Ted Hunter

IV

Zion's Walls — Aaron Copland
(1900-1990)

Song for the Mira — Allister MacGillivray--Calvert

Melissa Court, *alto*
Arian Goodman, *violin*

Go Down Moses — Arr. Mark Hayes

Michelle Nobel, Carrie Warner, Amy Osmond, *altos*
Jeanne Morrison, *soprano*
Jeff Jackson, *string bass*

Brigham Young University Women's Chorus

Tracy Turek, *conductor*
Becky Hinman, Kimberly Keller, Anna Morgan,
Joanna Oshida, Jennifer Steele, *accompanists*

Soprano I
Shauna Barney
Rachel Bastian
Paige Brashear
Delese Briggs
Michelle Cahoon
Cynthia Caldwell
Jessica Chase
Lisa Cowley
Amy Dalton
Jennifer Elkins
Arian Goodman
Sandra Hatch
Tiffany Hendrickson
Cathryn Lokey
Jamie Lunceford
Jeanne Morrison
Kristen Petersen
Teresa Pinegar
Rachel Reeder
Tammy Schneider
Amy Tolk
Kari Welsh
Wendy Wheelwright
Michelle Woods
Staci Wooley

Soprano II
Julie Allen
Kristy Benson
Katherine Brim
Monica Buchanan
Emily Cragun
Nancy Dynes
Janet Erickson
Elisha Eyre
Kristi Ferney
Louise Fewster
Marta Franson
Stephanie Froerer
Becky Hinman
Bonnie Ivie
Candice Johnson
Jeanne Kerry
Aubrey Kolts
Jodi Magill
Amy Mannewitz
Anna Morgan
Gwendolin Petty
Amy Sanders
Holly Sinema
Jennifer Slothower
Renee Sonnenberg
Lynn Stallard
Katy Steele
Megan Tourney
Wendy Wright

Alto I
Amber Allridge
Dianne Bailey
Desree Bennett
Constance Cohen
Melissa Court
Rachel Dale
Heidi Duersch
Rosalynde Frandsen
Elizabeth Hall
Tawnya Hansen
Mary Illions
Kimberly Keller
Athena King
Janna Kruckenberg
Rebecca Leavitt
Latisha Leckie
Carrie Manion
Sundy McCallister
Shannon O'Brien
Joanna Oshida
Amy Osmond
Wendy Quiggle
Krista Redd
Mary Snyder
Julia Stratton
Ami Swallow
Jeanine Talley
Christy Turnbow
Carrie Warner
Rebecca Wouden

Alto II
Carlie Adair
Dana Allen
Siiri Allen
Lynette Baird
Amanda Crabb
Ingrid Farmer
Jennifer Fink
Stephanie Furnell
Bonnie Hardin
Wendy Harris
Kendra Jordan
Katie LaPointe
Stephanie Litchfield
Marisa Mellor
Elisabeth Miller
Anna Mohlman
Michelle Noble
Megan Petersen
Holly Peterson
Cori Schofield
Amy Springer
Jennifer Steele
Lucy Stiles
Scharman Thorn
Kathryn Webb
Jennifer Westover

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, November 16, 1994 - 7:30 pm
151 Tanner Building

FOLK MUSIC ENSEMBLE

Directed by Mark Geslison

Program

Group I

Music of Appalachia
    Wildwood Flower
    Liberty
    Halley Came to Jackson

Bluegrass and Blues
    Daybreak in Dixie
    House of the Rising Sun

Gospel
    In the Palm of His Hand

Cajun and Zydeco
    Down at the Twist and Shout
    Zydeco Gris Gris

Celtic
    Killybegs

Group II

Bill Monroe Bluegrass
    Jerusalem's Ridge

Bluegrass Gospel
    Are You Washed in the Blood

Irish-American
    Red-haired Boy
    Billy In the Lowground

Cajun
    Jambalaya
    Diggy Diggy Lo

Folk (civil War)
    Ashokan Farewell

Bluegrass Instrumental
    Foggy Mountain Breakdown
    Cripple Creek/Old Joe Clark

Other Folk Music Ensemble concerts in 1994:
Wednesday, November 30, 7:30 p.m. Madsen Recital Hall

Thursday and Friday, December 1 & 2, 7:30 p.m. Marriott Center
(tickets required for the *Christmas Around the World* performances)

Performance Notes

The BYU Folk Music Ensemble (FME) is an elective course (Music 329R) under the curriculum of Music Department in the College of Fine Arts and Communications.

There are three classes taught each with specific directions and goals. **Class 1 (Section 400)**, meets every Tuesday and Thursday at 4:00. This class focuses on various styles of music including: American Folk styles (Appalachian, Western or Cowboy, New England, Texas); American pop styles (Country, Bluegrass, Blues, Jazz, Cajun, Zydeco, Newgrass); International Styles (French Canadian, Mexican, Irish, Celtic, British, Scottish, German, Spanish); High Art (Baroque, Classical, Romantic).

Class 2 (Section 402) meets every Tuesday and Thursday at 3:00. This class focuses on American and British Isles music which is taken to many elementary schools in Utah where young children can be exposed to a general heritage of American music.

Class 3 (Section 401) meets every Tuesday and Thursday at 5:00. This class focuses primarily on American Folk and Pop styles. This group tours internationally every summer to such places as Europe, the Middle East, South America, Asia and Oceana. In the summer of 1995 the group will travel throughout eastern Canada and the northeast U.S. In 1996 the group will spend a month in Scandinavia.

Anyone interested in becoming a part of the Folk Music Ensemble can do so by participating in one of the three yearly auditions. On December 6 from 3-5 p.m. there will be an audition for the placement of members for the 1995 summer tour - all BYU students are welcome to try out (bring your instrument and voice!). 1995 auditions for the three classes will be held on Tuesday, January 10 (3-5 p.m.) and Wednesday, September 6 (3-6 p.m.).

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UTAH SYMPHONY

Joseph Silverstein, Music Director

Classical Series

Wednesday, November 16, 1994, 7:30 p.m.	deJong Concert Hall
Friday, November 18, 1994, 8:00 p.m.	Abravanel Hall
Saturday, November 19, 1994, 8:00 p.m.	Abravanel Hall

JOSEPH SILVERSTEIN	*Conductor*
ALLISON ELDREDGE	*Cello*
DEBUSSY	*Petite Suite* I. En bateau II. Cortege III. Menuet IV. Ballet
ELGAR	Concerto in E minor for Cello and Orchestra, Op. 85 I. Adagio II. Lento III. Adagio IV. Allegro, ma non troppo
*RANDS	*tre canzoni senza parole* for Orchestra I. II. III.
	Intermission
BEETHOVEN	Symphony No. 3 in E-flat Major, Op.55 "Eroica" I. Allegro con brio II. Marcia funebre: Adagio assai III. Scherzo: Allegro vivace IV. Finale : Allegro molto

*Provo Concert Only

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, the Salt Lake City Arts Council and Salt Lake County.

You never know where the performance will take you.

ADMIT ONE
SECTION 2
ROW C
SEAT 4

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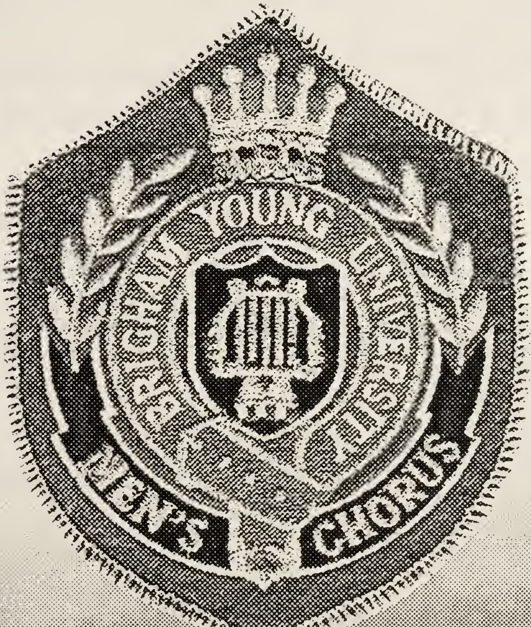
BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Men's Chorus

directed by
Mack Wilberg



Thursday, November 17, 1994
de Jong Concert Hall
7:30 p.m.

PROGRAM

I

Brothers, Sing On	Edvard Grieg (1843-1907)
O Sinfuni Mungu	Mmunga Mwenebulongo, Asukulu 'Yunu Mukalay, Marty McCall and David Maddux

Dain Brooks, *soloist*

II

Two Choruses from *The Tender Land*	Aaron Copland (1900-1990)

The Promise of Living
Stomp Your Foot

Derek Warner, Devin Walker, Christian Koehle, Nathaniel Johnson,
Ted Pyper, Joseph Jardine, Tyler Scoresby, and Ken Wayne, *soloists*

III

Two Hymn Settings

Lead, Kindly Light	Arr. by Mack Wilberg
Praise, My Soul, the King of Heaven	Arr. by Mark Hayes

IV

Three Spirituals

Dry Bones	Arr. by Livingston Gearhart
Wade in the Water	Arr. by Mark Hayes

Ken Wayne, *soloist*

Deep River	Arr. by Marvin Gaspard

Matthew Graham, *soloist*

V

Two Musical Parodies

The Graduation Aria — Ken L. Hicken

Veronica Hansen, *soloist*

Pizza — Kirby Shaw

Matthew Tollestrup, *soloist*

VI

The Lion King — Elton John--Tim Rice
Arr. by Mark Brymer

Circle of Life
I Just Can't Wait to be King
Be Prepared
Hakuna Matata
Can You Feel the Love Tonight

Chris Harris, Danny Stiles, Jaelan Petrie,
and Peter Carr, *soloists*

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, *conductor*

Instrumentalists

Becky Cook, *flute*
Michelle Hansen, *oboe*
Bethanie Post, Richard Bateman, *trumpet*
David Pine, Matthew Reynolds, *trombone*
Richard Brunson , Michael Richards, *horn*
Jeffrey Jackson, *string bass*
Eric Howard, Paul Worthen, *percussion*

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Brigham Young University Men's Chorus

Mack Wilberg, *conductor*
James Kasen, *graduate assistant*
Mark Johnson, Ryan Murphy, *accompanists*
James Kasen, *organist*

Michael Abraham
Michael Affleck
Steven Affleck
Scott Allen
Timothy Allen
Chris Allred
Kent Anderson
Marc Anderson
Rod Andreason
Joshua Baer
Jorge Ballado
Rodney Bates
Andrew Beene
David Benson
Matthew Bentley
Thonas Bills
Matthew Bird
Dean Black
Chad Black
Scott Blomquist
Paul Boxell
Cody Boyd
Tobias Bradford
James Bradshaw
Robert Brandt
Stephen Breinholt
Dain Brooks
Steven Brown
Russell Brown
Scott Brown
Asher Cameron
Paul Campbell
Blair Carlson
Russel Carlson
Darren Carpenter
Peter Carr
Heath Charter
Brent Child
MArshall Clark
Jordan Clark
Javier Clavere
Markus Covert
Matthew Cowley
Jonathan Cox
Michael Cragun
Christopher Cummings
Scott Curtis
Michael Curtis
Allen Cutler
Troy Dickerson
Greg Doyle
Gregory Duffin
Mark Edwards
Michael Eldredge
Ryan Ericksen
Mike Evans
Douglas Finch
Benjamin Ford
Michael Foutz
Nathan Frost
Robert Fullmer
Neal Gage
Joshua Gates
Greg Genta
Matthew Godfrey
Jordan Graff
Shane Greenburg
Christian Gyllenskog
Aaron Hagerty
Daniel Hagerty
Matthew Hall
Scott Hall
Timothy Hammond
Michael Handy
Daniel Handy
Jared Hanson
Daren Hardy
Jeffrey Harris
Chris Harris
Adrian Harvey
Mark Henrichsen
Daniel Hersam
Jason Hess
David Hibbert
John Hicks
Cody Hilton
Ryan Hinton
Bryan Hobson
Nick Hodgman
Rob Howard
Drake Howell
Aaron Hullinger
Martin Humphrey
Brian Isgett
Jefgfrey Jackson
Scott Jackson
Joseph Jardine
Daniel Jarvis
Matthew Johanson
Nathaniel Johnson
Michael Johnson
Joseph Johnson
Jeffrey Jones
Daniel Jones
Dayton Judd
Arno Karssen
Jim Kasen
Zane Kerby
Christian Koehle
Kevin Lafond
Ryan Larkin
Cory Larson
Jay Lessley
David Liljenquist
Jason Lovell
Robert MacKay
John MacKay
Thomas MacKinnon
David Magleby
Marc Matheson
Per McCord
Timothy McNeill
Jason Merrell
Cameron Merrick
Michael Miller
Aaron Mitchell
Ryan Mitton
Michael Moody
Kalani Napoleon
Andrew Neilsen
Jeffrey Nelson
Lance Nielsen
Jared Ogden
Dean Oleole
Paul Otterstrom
Khoren Ouzounian
Seth Packham
Blane Parrott
Ryan Passey
Junior Patane
Scott Petersen
Drew Peterson
Jaelan Petrie
William Plumb
Jeffrey Price
Donald Putt
Ted Pyper
Benjamin Ramsey
Pino Ramunni
D. Ray Gifford
Lee Reay
Phillip Redd
Mike Rich
Timothy Richards
Mark Richards
Van Rider
Brandon Roberts
Jacob Robertson
Randy Robertson
David Robertson
Keith Robertson
Randy Robison
John Rosenquist
Ganon Rowan
J.B. Rowberry
J.R. Russell
Mark Russell
Junior Salima
Erik Schaumann
Tyler Scoresby
Jared Scott
Jim Scribner
Mark Settle
Collin Shepherd
Jeffrey Shumway
Sheldon Slade
Benjamin Slaugh
Derrek Smith
Arthur Smith
Cameron Sneddon
Russell Sperry
Daniel Stiles
Job Strickland
Bartt Stucki
David Tanner
Mark Taylor
Jim Tidwell
Matthew Tollestrup
Curtis Toone
Cameron Turley
Devin Walker
Michael Wallgren
John Ward
Robert Ward
Derek Warner
James Watson
Christopher Wayne
Kenneth Wayne
Steven Weaver
Daniel Wells
Christopher Wells
James Whiting
Seth Williams
Marcus Williams
Warren Williams
Zachary Wily
Matt Woodson
P.J. Woolston
Geoffrey Wright
Matthew Wright
George Xanthos
Joshua Yates
Andrew Youngquist

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 17, 1994 - 7:30 pm
Madsen Recital Hall

GROUP FOR NEW MUSIC
Murray Boren, *director*

Program

Scherzi (1978)	Bernard Rands (1934-)

Michelle Watabe, *clarinet, bass clarinet*
Keri Green, *piano*
Donna Fairbanks, *violin*
Monika Rosborough-Bowman, *cello*

Cantos De Lorca (1988)	Gerald Gabel

J. Arden Hopkin, *baritone*
Robin Hancock, *piano*

Ferry Music (1988)	Roger Marsh

Amy Lee, *clarinet*
Monika Rosborough-Bowman, *cello*
David Long, *piano*

Intermission

Trio
(1989)

David Karl Gompper
(1954-)

Marquelle Revo, *flute*
Rosalie Lund, *violin*
David Long, *piano*

The Taciturn Phylactery
(1994)

Stephen Jones
(1960-)

Susan Alexander, *soprano*
Keri Green, *piano*
Michelle Watabe, *clarinet*
Donna Fairbanks, *violin*

"...in the receding mist..."
(1988)

Bernard Rands

Lisa Poll, *flute*
Laurie Madsen, *harp*
Sarah Wrathall, *violin*
Emily Barrett, *viola*
Monika Rosborough-Bowman, *cello*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 18, 1994 - 7:30 pm
Madsen Recital Hall

STUDENT CHAMBER MUSIC CONCERT

Program

Piano Quintet in E-flat Major, Op. 44
Allegro

Robert Schumann
(1810-1856)

Saralyn Wilcox, *violin*
Marcel Bowman, *violin*
Rebecca Anderson, *viola*
Kristiana Dahlquist, *cello*
Diane Carter, *piano*

Piano Quartet in G Minor
Rondo: Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Alena Hatch, *violin*
Dianna Rhodes, *viola*
Kristina Potter, *cello*
Kerri Green, *piano*

Piano Trio in D Minor, Op. 49
Allegro molto ed agitato

Felix Mendelssohn
(1809-1847)

Paula Gehring, *violin*
Jeff Slade, *cello*
Bill Atkinson, *piano*

Trio for Violin, Clarinet, and Piano
Moderato
Allegro

Aram Khachaturian
(1903-1978)

Rosalie Lund, *violin*
Michelle Watabe, *clarinet*
Ruriko Osawa, *piano*

Sonata in C Major, Op. 3		**Jean-Marie Leclair (1697-1764)**
	Kristen Koralewsky, *violin* Erin Spackman, *violin*	
Navarra, Op. 37		**Pablo de Sarasate (1844-1908)**
	Marcel Bowman, *violin* Jennifer Peterson, *violin*	
String Quartet in G Major, D887, Op. 161 **Allegro molto moderato**		**Franz Schubert (1797-1828)**
	Jennifer Dutton, *violin* Bonnie Dunford, *violin* Emily Barrett, *viola* Hans Twitchell, *cello*	
Piano Quintet in F Minor, Op. 34 **Scherzo**		**Johannes Brahms (1833-1897)**
	Rachel Bakes, *violin* Tricia Meilstrup, *violin* Cynthia Covington, *viola* Anneliese Lau, *cello* Anna Morgan, *piano*	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 18, 1994 - 12:00 pm
de Jong Concert Hall

Rands Symposium, Concert III

Program

tre espressione (1960)	Bernard Rands (1934-)

Margaret Lucia, *piano*

Land Dance (1994)	Kurt Stallmann (1964-)

Cindy Child, *clarinet*

reCollections (1992)	Noel Zahler (1951-)

Mark Porcaro, *guitar*

London Serenade (1991)	Bernard Rands

Brigham Young University Chamber Orchestra
Bryce Rytting, *conductor*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
PERFORMING ARTS SERIES

presents

THE CLEVELAND CHAMBER SYMPHONY

Edwin London, *music director*

PERFORMING BERNARD RANDS'

CANTI TRILOGY

with

Julia Kierstine, *soprano*
Paul Sperry, *tenor*
Thomas Paul, *bass*

Saturday, November 19, 1994
de Jong Concert Hall
7:30 p.m.

Cleveland Chamber Symphony is a professional ensemble-in-residence at Cleveland State University whose mission is to present new music along with neglected works of the past. Since its founding in 1980 by Edwin London, composer and professor of music at Cleveland State University, the orchestra has premiered over 100 works, the majority of which were commissioned. CCS has received national recognition for its strong commitment to new American music and was awarded the 1992 Laurel Leaf Award by the American Composers Alliance as well as major prizes from ASCAP and the American Symphony Orchestra League in each of the past five years.

Cleveland Chamber Symphony presents a series of at least six concerts each year at Cleveland State University with second performances throughout the northeast Ohio region. Its concerts are presented with the generous support of the following organizations:

American Society of Composers, Authors, and Publishers
Baldwin-Wallace College
The Bascom Little Fund
Brigham Young University
Cleveland State University
The College of Wooster
The Aaron Copland Fund for Music, Inc.
Fromm Foundation at Harvard University
Ann and Gordon Getty Foundation
The George Gund Foundation
Karamu House
Music Performance Trust Fund of the American Federation of Musicians Local #4
National Endowment for the Arts
Ohio Arts Council
Ohio Board of Regents
Pilgrim Congregational Church
Tremont West Development Corporation

NATIONAL
ENDOWMENT
FOR THE
ARTS

CLEVELAND CHAMBER SYMPHONY
Edwin London, Music Director

Saturday, November 19, 1994 at 8:00 p.m.
De Jong Concert Hall, Harris Fine Arts Center
Brigham Young University

CANTI TRILOGY Bernard Rands

CANTI DEL SOLE
Paul Sperry, tenor

- intermission -

CANTI LUNATICI
Julia Kierstine, soprano

- intermission -

CANTI DELL' ECLISSE
Thomas Paul, bass

CLEVELAND CHAMBER SYMPHONY
Edwin London, Music Director

Violin I
  Gary Kosloski, concertmaster

Viola
  Jane Pitman*

Cello
  Mark Schroeder*

Bass
  Dianna Richardson*

Flute
  Barbara Peterson*

Clarinet
  Robert Hill*

Trumpet
  John Brndiar*

Trombone
  James Taylor*

Percussion
  Joseph Patrick*
  Alexander Frederick

Keyboard
  Mark George*

*principal

Christina Thoburn, General Manager
George Judy, Personnel and Production Manager

EDWIN LONDON (born in Philadelphia, March 1929) has served living music throughout his distinguished career. Described as a "champion of new American music," the composer-conductor has founded two highly acclaimed ensembles: Ineluctable Modality, a new music choral ensemble, in 1968, and Cleveland Chamber Symphony in 1980. For his efforts he has earned the ASCAP-John S. Edwards award for "the strongest commitment to New American Music" and the Laurel Leaf award conferred by the American Composers Alliance for "distinguished achievement in fostering and encouraging American music."

London began his career as a French hornist playing principal horn in the Orquesta Sinfonica de Venezuela and with other ensembles including the Oscar Pettiford Jazz Band. A graduate of Oberlin College, he received his doctorate from the University of Iowa where he studied with P.G. Clapp and Philip Bezanson. Subsequently his teachers included Luigi Dallapiccola, Darius Milhaud, and Gunther Schuller. He has taught at Smith College (1960-69), the University of Illinois (1969-78), was visiting professor at the University of California at San Diego (1972-73), and since 1978 has been professor at Cleveland State University.

CANTI TRILOGY

Bernard Rands

CANTI DEL SOLE

Mattina	**Morning**
Millumino d'immenso	I fill with light of immensity

— *Giuseppe Ungaretti*

The Dawn Verse

The dark is dividing, the sun is coming
past the wall,
Day is at hand.
Lift your hand, say Farewell! say Welcome!
Then be silent.
Let the darkness leave you, let the light
come into you,
Man in the twilight.
— *D.H. Lawrence*

---

from The Masque of the Twelve Months

Shine out, fair Sun, with all your heat,
Show all your thousand-coloured light!
Black Winter freezes to his seat;
The grey wolf howls, he does so bite;
Crookt Age on three knees creeps the street;
The boneless fish close quaking lies
And eats for cold his aching feet;
The stars in icicles arise:

Shine out, and make this winter night
Our beauty's Spring, our Prince of Light!
— *Anonymous, 12th Century*

---

from Soleil et Chair

Le Soleil, le foyer de tendresse et de vie,
Verse l'amour brûlant à la terre ravie,
Et, quand on est couché sur la vallée, on sent
Que la terre est nubile et déborde de sang;
Que son immense sein, soulevé par une âme,
Est d'amour comme Dieu, de chair comme la femme,.
Et qu'il renferme, gros de sève et de rayons,
Le grand fourmillement de tous les embryons!

Et tout croit, et tout monte!
— Arthur Rimbaud

from **Sun and Flesh**

The Sun, hearth of tenderness and life,
Pours burning love over the delighted earth,
And, when one lies down in the valley, one smells
How the earth is nubile and rich in blood;
How its huge breast, raised by a soul,
Is made of love, like God, and of flesh, like woman
And how it contains, big with sap and rays of light,
The vast swarming of all embryos!

And everything grows, and everything rises!

Portami il Girasole

Portami il girasole ch'io lo trapianti
nel mio terreno bruciato dal salino,
e mostri tutto il giorno agli azzurri specchianti
del cielo l'ansieta del suo volto giallino.

Tendono alla chiarità le cose oscure,
si esauriscono i corpi in un fluire
di tinte: queste in musiche. Svanire
e dunque la ventura delle venture.

Portami tu la pianta che conduce
dove sorgono bionde trasparenze
e vapora la vita quale essenza;
portami il girasole impazzito di luce.

Bring Me the Sunflower

Bring me the sunflower so that I can
transplant it to my ground that is burnt
with the sea-salt, and show the anxiety
of its yellowed face all day to the
mirroring blues of the sky.

Obscure things tend towards clearness,
bodies consume themselves in a flowing of
shades: these in music. To vanish is then
the chance of chances.

Bring me the plant which leads to where the
sunny depths rise and life evaporates like
spirit; bring me the sunflower maddened
with the light.

— Eugenio Montale

I Turn the Corner of Prayer and Burn

I turn the corner of prayer and burn
In a blessing of the sudden
Sun. In the name of the damned
I would turn back and run
To the hidden land
But the loud sun
Christens down
The sky.
I
Am found.
O let him
Scald me and drown
Me in his world's wound.
His lightning answers my
Cry. My voice burns in his hand.
Now I am lost in the blinding
One. The sun roars at the prayer's end.
— Dylan Thomas

Sono Tre Calabroni

Sono tre calabroni
che saggiano la pera,
vi affondano le corna.
Scavano un buco
fino a succhiarne la polpa.
Quando il sole si sposta,
dalla parte de sole
cavano un altro occhio.
Chiama la gente queste
le piante della sorte:
come piccoli teschi
pendono le zuccone
dagli alberi funesti.
— Leonardo Sinisgalli

There are Three Hornets

There are three hornets
Sipping the pears,
They plunge in their horns
And dig a hole
Till the flesh is sucked.
When the sun moves round,
On that sunny side
They dig another eye.
The people call these
The fate-plants:
Like small skulls
The shells hang
From the dark trees.

Futility

Move him into the sun –
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and his snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds –
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved – still warm – too hard to stir?
Was it for this the clay grew tall?
– O what made fatuous sunbeams toil
To break earth's sleep at all?
— *Wilfrid Owen*

### *September*	### **September**
Noch nistet die Sonne im Duft.	Still the sun nests in the scent.
Noch schleifen die Lerchen ihren Gesang	Still the larks drag their song
am Rand der weißen Luft.	at the edge of the white air.
Im Kielwasser alter Jahre zieht	In the wake of old years
der hungrige Pflug.	the hungry plough draws.
Die Störche sammeln sich am Ried.	The storks gather in the reeds.
Die Pappeln erglänzen im Silberschauer.	Poplars grow in the silver shower.
Die Felder sind leer.	The fields are void.
Es fiel die sicheldurchblitzte Mauer.	The sickle-lit wall fell.
	— *Peter Hüchel*

November by the Sea

Now in November nearer comes the sun
down the abandoned heaven.
As the dark closes round him, he draws nearer
as if for our company.

At the base of the lower brain
the sun in me declines to his winter solstice
and darts a few gold rays
back to the old year's sun across the sea.

A few gold rays thickening down to red
as the sun of my soul is setting
setting fierce and undaunted, wintry
but setting, setting behind the sounding sea
between my ribs.

The wide sea wins, and the dark
winter, and the great day-sun, and the sun in
my soul
sinks, sinks to setting and the winter solstice
downward they race in decline
my sun, and the great gold sun.

— D.H. Lawrence

### *Fadensonnen*	### **Thread Suns**
FADENSONNEN	THREAD SUNS
über der grauschwarzen Ödnis.	above the grey-black wilderness.
Ein baum-	a tree-
hoher Gedanke	high thought
greift sich den Lichtton: es sind	tunes in to light's pitch: there are
noch Lieder zu singen jenseits	still songs to be sung on the other side
der Menschen.	of mankind
— Paul Celan	

Harmonie du Soir

Voici venir les temps où vibrant sur sa tige
Chaque fleur s'évapore ainsi qu'un encensoir;
Les sons et les parfums tournent dans l'air; du soir;
Valse mélancholique et langoureux vertige!

Chaque fleur s'évapore ainsi qu'un encensoir;
Le violon frémit comme un coeur qu'on afflige;
Valse mélancholique et langoureux vertige!
Le ciel est triste et beau comme un grand reposoir.

Le violon frémit comme un coeur qu'on afflige;
Un coeur tendre, qui hait le néant vaste et noir!
Le ciel est triste et beau comme un grand reposoir.
Le soleil s'est noyé dans son sang qui se fige.

Un coeur tendre, qui hait le néant vaste et noir,
Du passé lumineux recueille tout vestige!
Le soleil s'est noyé dans son sang qui se fige.
Ton souvenir en moi luit comme un ostensoir!

— *Charles Baudelaire*

Evening Harmony

This is the time when each vibrating flower,
like a censer, is breathing forth its scent
perfumes and sounds in the evening air are blent;
melancholy waltz and dizzy languor!

Each flower, like a censer, breathes its scent;
the violin quivers, like a heart that suffers;
melancholy waltz and dizzy languor!
The sky, like an altar, is sad and magnificent.

The violin quivers, like a heart that suffers,
hating the Nothing's vast and black extent!
The sky, like an altar, is sad and magnificent;
drowning in curdled blood, the sun sinks lower.

A heart that hates the Nothing's black extent
each vestige of past radiance must gather!
Drowning in curdled blood, the sun sinks lower.
Your memory shines in me like the Sacrament!

The Sunset Verse

Leave off! Leave off! Leave off!
Lift your hand, say Farewell! say Welcome!
Man in the twilight
The sun is in the outer porch, cry to him:
Thanks! Oh, Thanks!
Then be silent
You belong to the night.
— D. H. Lawrence

Ed è sùbito sera

Ognuno sta solo sul cuor della terra
trafitto da un raggio di sole:
ed è sùbito sera.
— Salvatore Quasimodo

And in no time it's evening

Each one stands alone on the heart of the
earth pierced through by a ray of sunlight:
and in no time it's evening.

CANTI LUNATICI

Ed è sùbito sera

Ognuno sta solo sul cuor della terra
traffito da un raggio di sole:
ed è sùbito sera.
— Salvatore Quasimodo

And in no time it's evening

Each one stands alone on the heart of the
earth pierced through by a ray of sunlight:
and in no time it's evening.

Simples

O bella bionda, Sei come l'onda!

Of cool sweet dew and radiance mild
The moon a web of silence weaves
In the still garden where a child
Gathers the simple salad leaves.

A moondew stars her hanging hair
And moonlight kisses her young brow
And, gathering, she sings an air:
"Fair as the wave is, fair, art thou!"

Be mine, I pray, a waxen ear
To shield me from her childish croon
And mine a shielded heart for her
Who gathers simples of the moon.

—Joyce

Welcome to the Moon

Welcome, precious stone of the night,
Delight of the skies, precious stone of the night,
Mother of stars, precious stone of the night,
Child reared by the sun, precious stone of the night,
Excellency of stars, precious stone of the night.

(Anonymous, from the Gaelic)

La Luna Asoma

Cuando sale la luna
se pierden las campanas
y aparecen las sendas
impenetrables.

Cuando sale la luna,
el mar cubre la tierra
y el corazón se siente
isla en el infínito.

Nadje come naranjas
bajo la luna llena.
Es preciso comer
fruta verde y helada.

Cuando sale la luna
de cién rostros iguales,
la moneda de plata
solloza en el bolsillo.

—Lorca

The Moon Appears

When the moon comes out,
the bells fade away,
and the impenetrable paths appear.

When the moon comes out,
the sea covers the earth,
and the heart feels like an island in the
infinite.

No one eats oranges under the full moon.
One must eat green and icy fruit.

When the moon of one hundred identical faces
come out,
the silver coins in the pocket sob.

Ein in sich gekehrter Mond.
Ein gepuderter Mond.
Ein Mond der den Schein widerhallen
und den Widerhall scheinen lässt.
Ein Mond der hingegossen
auf einem Wolkendivan ruht
einer Wahndiva nicht unähnlich.
Ein Mond mit Gliedern
auf kristallenen Liedern.
Ein inniger unsinniger Mond.
— *Arp*

A moon turned in on itself.
A powdered moon.
A moon that echoes the shine
And lets the echo shine.
A moon that lies stretched out
on a divan of clouds
Like a cloud-cuckoo-diva.
A moon with limbs
of crystal hymns.
An intimate insane moon.

The Moon

The moon like a flower
In heaven's high bower,
With silent delight
Sits and smiles on the night.
— *Blake*

Romance de la luna, luna

La luna vino a la fragua
con su polisón de nardos.
El niño la mira, mira.
El niño la está mirando.
En el aire conmovido
mueve la luna sus brazos
y enseña, lúbrica y pura,
sus senos de duro estaño.
— *Lorca*

Ballad of the Moon, Moon

The moon comes to the smithy in
her tuberose crinoline.
The child looks and looks at her.
The child is looking at her.
In the agitated air the moon moves
her arms and discloses,
voluptuous, pure,
her breasts of hard tin.

Ein grosses Mondtreffen ist anberaumt worden.
Monde und alles, was mit dem Mond zu tun hat,
werden sich da einstellen.
Mondquellen,
befiederte Monde,
Mondglocken,
weisse Monde mit diamantenem Nabel,
Monde mit Handgriffen aus Elfenbein,
winzige Mondlakaien, die über alles gerne
Polstermöbel mit kochend heissem Wasser begiessen,
grössenwahnsinnige Rosen,
die sich für einen Mond halten.
Weisse Monde, die schwarze Tränen weinen,
Mondanagramme, die beinahe ausschliesslich
aus Anna bestehen
und denen nur einige Gramme
Mond beigefügt wurden.
Ein Monkonglomerat von silbernen Zweigen,
das sich silbern weiterverzweigt
und an dem Mondfrüchte reifen.
Ein nackter Mond, wie alle Mond nackt,
jedoch mit einem Hut, an dem ein Feigenblatt
befestigt ist.

— *Arp*

A great moon-meeting has been arranged
Moons and everything to do with the moon
will be present.
Moonsprings,
feathered moons,
Moonbells,
White moons with diamond navels,
moons with ivory handles,
tiny moon-flunkeys
who love more than anything
To pour boiling hot water over upholstered furniture,
Megalomaniac roses
that think they are moons.
White moons weeping black tears,
Moonanagrams consisting almost entirely
of Anna
and which have had added to them
only a couple of grams of moon.
A moon-conglomeration of silver branches
branching out all silver
on which moon fruits ripen.
A naked moon, naked like all moons,
but with a hat, on which a figleaf
is fastened.

Look down fair moon and bathe this scene,
Pour softly down night's nimbus floods on faces ghastly, swollen, purple,
On the dead on their backs with arms toss'd wide,
Pour down your unstinted nimbus sacred moon.

— Whitman

---

from The Moon and the Yew Tree

The moon is no door. It is a face in its own right,
White as a knuckle and terribly upset.
It drags the sea after it like a dark crime; it is quiet
With the O-gape of complete despair. I live here.
Twice on Sunday, the bells startle the sky –
Eight great tongues affirming the Resurrection.
At the end, they soberly bong out their names.

— Plath

Ein Mond aus Blut.
Ein Mond aus Schnee.
Ein Mond der so tut
als sei er unbeweglich
aber unerwartet und im Handumdrehen
sich vor den Augen eines Mondträumers
in die bodenlose Tiefe fallen lässt
um im gleichen Augenblick
aus der bodenlosen Tiefe
hinter dem Mondträumer
wieder aufzutauchen
stumm wild silbern lächelnd.

— Arp

A moon of blood.
A moon of snow.
A moon that acts
as if motionless
but suddenly and in a flash
falls into the bottomless abyss
before the eyes of a moon-dreamer
to rise up again
in the same instant
from the bottomless abyss
silent wild silver smiling.

Amer au goût ce soir, jaloux
De quelle obscure poufiasse
Caverneux, noix, chargé de crasses
Flottant entre la lune et nous

Fielleuse lune sur la mer
Elle était la lune maussade
Comme la pensée d'un malade
Sur l'essence de l'univers

Dans l'obscurité fabuleuse
Où cette lune était montée
La placidité de l'été
Tendait ses ramures fumeuses

— Artaud

Bitter tasting tonight,
Jealous of some obscure tart,
Dark, cavernous, dirty with clouds,
Floating between the moon and us

Rancorous moon on the sea,
It was a cheerless moon,
Like a sick man's thought
On the nature of the universe

In the fabled dark
Where the moon had risen
Summer's calm
Stretched out its hazy foliage.

Moonrise

I awoke in the Misummer not-to-call night, in the white and the walk of the morning:
The moon dwindled and thinned to the fringe of a fingernail held to the candle,
Or paring of paradisaical fruit, lovely in waning but lustreless,
Stepped from the stool, drew back from the barrow, of dark Maenefa the mountain;
A cusp still clasped him, a fluke yet fanged him, entangled him, not quit utterly.
This was the prized, the desirable sight, unsought, presented so easily,
Parted me leaf and leaf, divided me eyelid and eyelid of slumber.
— Hopkins

The Waning Moon

And, like a dying lady lean and pale,
Who totters forth, wrapped in gauzy veil,
Out of her chamber, led by the insane
And feeble wanderings of her fading brain,
The moon arose up in the murky East,
A white and shapeless mass.
— Shelley

Finita è la notte e la luna
si scioglie lenta nel sereno,
tramonta nei canali.

È cosí vivo settembre in questa terra
di pianura, i prati sono verdi
come nelle valli del sud a primavera.
Ho lasciato i compàgni,
ho nascosto il quore dentro le vecchie mura,
per restare solo a ricordarti.

Com sei piú lontana della luna,
ora che sale il giorno
e sulle pietre batte il piede dei cavalli!
— Salvatore Quasimodo

The night is done, the moon
slowly melts in the serene,
sets in the canals.

September lives so in this land
of plains, the meadows are as green
as in the valleys of the south in spring.
I have left my comrades,
have hid my heart within the old walls,
To rest alone remembering you.

How you are more distant than the moon,
Now day breaks
and on the stones the hooves of horses beat!

CANTI DELL' ECLISSE

I.
Laudato sie, mi Signore, cun tutte le tue creatore
spetialmente messor lo frate sole
lo qual jorna et allumini noi per loi.
Et ellu è bellu e radiate cun grade splendore
de te, altissimo, porta significatione.

Laudato si', mi Signore, per sora luna e le stelle,
in celu l'ai formate clarite et pretiose et belle.

Be praised, my Lord, with all your creatures,
especially master brother sun,
who brings day, and you give us light by him.
And he is fair and radiant with a great shining
he draws his meaning, most high, from you.

Be praised, my Lord, for sister moon and the stars,
in heaven you have made them clear and precious and lovely.

[from: St. Francis of Assisi (1186-1226), *Cantico delle creature*]

II.
When God reveals his plans to men,
Straight is the way to glory then
And good the end for all;
And God can from the murky night
Create inviolable light
Or hide the stainless day from sight
Beneath a black cloud's pall.

[Pindar (?518 B.C. - ca. 438 B.C.), *An Eclipse;* translated from the Greek by C. M. Bowra]

III.
La lumière est excessive. Les hommes courent acheter des foulards, et ce n'est pas pour se moucher.
Dernier recours: l'éclipse, acrobatie céleste.
Dans le carnaval cosmique, cet homme qui prend au serieux son role de planète. On
brûle le soleil en effigie, ironie du sort, plaisanterie d'esclaves.

Too much light. Men run around buying scarves, and it's not to blow their noses in.
Last recourse: eclipse, celestial acrobatics.
In the cosmic carnival, this man who takes his role as planet seriously. They're
burning the sun in effigy, irony of fate, a slave's joke.

[from René Daumal (1908-1944), *La Révolution en éte*]

IV.

O dark, dark, dark and the blaze of noon
Irrecoverably dark, total eclipse
Without all hope of day!

The sun to me is dark
And silent as the moon,
When she deserts the night
Hid in her interlunar cave.

[from: John Milton (1608-1674), *Samson Agonistes*]

V.

Ben veggio il sol, ma qual talora il cinse
oscuro velo in tenebroso eclissi;
e veggio in cielo i lumi erranti e fissi:
ma chi d'atro pallor così li tinse?

Indeed I see the sun, but as he is
when a dark veil wraps him in shadowy eclipse;
and I see the fixed and wandering stars in heaven:
but who has stained them like that with gloomy pallor?

[from: Torquato Tasso (1544-1594), *A Guglielmo Gonzaga, Duca di Mantova*]

VI.

When the moon's immortal glow
Is eclipsed (and there is no
Other star in all the skies
Such catastrophes befall)
'Tis as if some lovely lass
Spies her image in a glass
And, in envious surprise,
Turns the mirror to the wall.

[Al-Ghassani (fl. 13th century), *Eclipse;* translated from the Arabic by A. J. Arberry]

VII.

Ognuno sta solo sul cuor della terra
trafitto da un raggio di sole:
ed è sùbito sera.

Each one stands alone on the heart of the earth
pierced through by a ray of sunlight:
and in no time it's evening.

[Salvatore Quasimodo (1901-1968), *Ed è sùbito sera*]

VIII.

Sunset atNight—is natural—
But Sunset on the Dawn
Reverses Nature—Master—
So Midnight's—due—at Noon.

Eclipses be—predicted—
And Science bows them in—
But do one face us suddenly—
Jehovah's Watch—is wrong.

[Emily Dickinson (1831-1886), *Eclipse*]

IX.

Tu es mon amour depuis tant d'années,
Mon vertige devant tant d'attente,
Que rien ne peut vieillir, froidir;
Même ce qui attendait notre mort,
Ou lentement sur nous combattre,
Même ce qui nous est étranger,
Et mes èclipses et mes retours.

You have been my love for so many years,
My giddiness before so much waiting,
Which nothing can age or cool;
Even that which awaited our death,
Or slowly learned how to fight us,
Even that which is strange to us,
Both my eclipses and my returns.

[from René Char (b. 1907),*A ****]

X.

Eclipsed world,
revealed to me,
for you I'll find
a tranquil universe
starred with time
and
solitude.

[from: James DePreist (b. 1936), *This Precipice Garden*]

XI.

Entre ser y no ser la yerba titubea,
los elementos se aligeran,
los contornos se esfuman,
visos, reflejos, reverberaciones,
centellear de formas y presencias,
niebla de imágenes, eclipses,
esto que veo somos: espejeos.

Between being and non-being the grass wavers,
the elements become lighter,
outlines shade over,
glimmers, reflections, reverberations,
flashes of forms and presences,
image mist, eclipses:
what I see, we are: mirages.

[from: Octavio Paz (b. 1914),*Arbol Adentro: Cuatro Chopos*]

XII.

ICH ALBERE mit meiner Nacht,
wir kapern
alles,
was sich hier losriss,

lad du mir auch deine
Finsternis auf
die halben, fahrenden
Augen,

auch die soll es hören,
von überallher,
das unwiderlegbare Echo
jeder Verschattung.

I fool about with my night,
we capture
all
that tore loose here,

your darkness too
load on to
my halved, voyaging
eyes,

it too is to hear it
from every direction,
the incontrovertible echo
of every eclipse.

[from: Paul Celan (1920-1970), *Zeitgehöft* (publ. 1976)]

XIII.

Whither, O whither didst Thou fly?
When did I grieve Thine holy eye?
When Thou didst mourn to see me lost,
And all Thy care and counsels crossed.
O do not grieve, where'er Thou art!
Thy grief is an undoing smart,
Which doth not only pain, but break
My heart, and makes me blush to speak.
Thy anger I could kiss, and will;
But O Thy grief, Thy grief, doth kill!

[Henry Vaughan (1622-1695), *The Eclipse*]

CANTI TRILOGY

Bernard Rands

When this trilogy was begun in 1980, Canti Lunatici for Soprano and nine instruments was the first to be completed — written for the ensemble Sonor, which at that time, I directed. A crucial element in the concept of these works was that they would exist in two formats — one for chamber ensemble and one for orchestra. The orchestra version of Canti Lunatici *was composed in 1981. In 1983, having completed work on the first two texts of* Canti del Sole, *a commission from the New York Philharmonic for the orchestra version of that work caused me to compose it prior to the chamber version which was eventually completed in 1985. Similarly, a commission from the Philadelphia Orchestra and Meet the Composer Residency Program led to the composition of* Canti dell' Eclisse *in 1991 in its larger format. Its chamber version was commissioned by the Cleveland Foundation and the Cleveland Chamber Symphony and received its premiere performance in April, 1993. Although each work has its own autonomy, the three are interconnected on many levels — language and text as well as the various musical dimensions. The creative intent was to compose not a series of songs, in which texts are set to music in the conventional accompanimental manner, but to create a labyrinth of relationships between voice, text, and instrument.*

Culled from a wide spectrum of poetic expression, the texts, in English (occasionally as a medium of translation), French, Italian, Spanish, and German represent literatures of Europe, the Middle East, and South America. Their many and diverse characteristics are engaged not only to determine particular musical ideas and choices but are themselves subjected to compositional procedures.

I am particularly grateful to Virginia Reyna who, during the selection of the texts for Canti dell' Eclisse, *brought to my attention many poems unknown to me and a great deal of information concerning the eclipse phenomenon.*

— Bernard Rands

The music of BERNARD RANDS has established him as a major figure among his generation of composers. Through some eighty works written for a wide range of performance genre, the originality and distinctive character of his music has emerged - a "plangent lyricism;" a "dramatic intensity;" a "musicality and clarity of idea" and a "sophisticated and elegant technical mastery" - qualities he developed from his early studies with Dallapiccola, Maderna, and Berio. His works (commissioned by soloists, ensembles, and orchestras) are regularly performed and broadcast in many countries.

Since emigrating to the United States in 1975, Rands has been honored by awards from the American Academy of Arts and Letters, B.M.I., the Guggenheim Foundation, the Koussevitzky Foundation, the National Endowment for the Arts, and the Fromm Foundation.

Mr. Rands' *Canti del Sole* for tenor and orchestra, premiered by Paul Sperry and the New York Philharmonic under the baton of Zubin Mehta, was awarded the 1984 Pulitzer Prize in Music. His *Le Tambourin* won the Kennedy Center Friedheim Award in 1986.

Rands' recent commissions include a work for the New York Philharmonic; an orchestral work for the new Suntory concert hall in Tokyo; a work for soprano solo, chorus, and orchestra for the B.B.C. in London; works for the Cleveland Chamber Symphony, the Group for Contemporary Music (New York), and the Robert Page Singers (Cleveland); and an a cappella chorus work commissioned jointly by Musica Sacra, the Dale Warland Singers, and Chanticleer. Rands currently has commissions from The Philadelphia Orchestra, the Los Angeles Philharmonic, the B.B.C. Symphony Orchestra, and the Penderecki and Mendelssohn Quartets.

As a conductor, Rands is recognized by composers, performers, audiences, and critics for his performances of a large and diverse repertoire of contemporary music with ensembles and orchestras around the world.

Bernard Rands is currently Professor of Composition at Harvard University and Composer-in-Residence with The Philadelphia Orchestra.

PAUL SPERRY is recognized as one of today's outstanding interpreters of American music. His list of world premieres is extensive, and many of today's leading composers have written works especially for him. Among his many premieres are Leonard Bernstein's *Dybbuk Suite* with the composer conducting the New York Philharmonic, Jacob Druckman's *Animus IV* for the opening of the Centre Georges Pompidou at Beaubourg in Paris in 1977, Bernard Rands' Pulitzer Prize-winning *Canti del Sole* with the New York Philharmonic in 1983 under Zubin Mehta, and, with the Cleveland Chamber Symphony, Edwin London's *Peter Quince at the Clavier* in 1987 and John Musto's *Encounters* in 1992.

As a passionate advocate for American music, Sperry has compiled and edited several volumes of American songs, both anthologies and single composer collections, for G. Schirmer, Peer-Southern, Boosey & Hawkes, and Dover Publications. In 1989 he became the first non-composer to be elected president of the American Music Center, a fifty year-old national organization which houses a large circulating library of scores, recordings, and tapes and provides information all over the world about American composers and their music.

Born in Chicago, Mr. Sperry graduated from Harvard University and continued his studies at the Sorbonne in Paris. He worked extensively with such masters of art-song interpretation as Jennie Tourel, Paul Ulanowsky and Pierre Bernac. Today, Mr. Sperry is widely appreciated for his own master classes at prestigious institutions throughout the country. Since 1984 he has taught 19th and 20th-century song repertory and performance at the Juilliard School. In addition, he has been a faculty member of the Aspen Music Festival since 1978.

Soprano JULIA KIERSTINE has an eclectic musical background which includes opera, concert and recital repertoire as well as contemporary music. Miss Kierstine's opera credits include the title roles in *Tosca* and Massenet's *Manon* as well as Donna Anna (*Don Giovanni*), Anna (*The Merry Widow*), Nedda (*Pagliacci*), Amelia (*Un Ballo in Maschera*), and Mimi (*La Bohème*). Performance venues include the Tanglewood Music Festival, Lake George Opera Festival, The Opera Ensemble of New York and the Colorado Symphony, with whom she has appeared as soloist in *Messiah*.

Miss Kierstine first became associated with Mr. Rands while a student at the University of California San Diego, where she studied Twentieth Century Theory with him. She received her B.A. in Music with Honors in Vocal Performance from UCSD in 1984 and went on to receive a Master's Degree in Vocal Performance from The New England Conservatory of Music, where she studied with renowned opera coach and director, John Moriarty. In performances which highlight her active role as a distinguished advocate of the contemporary music repertoire, Miss Kierstine has appeared as Guest Artist at the June in Buffalo, Grand Teton and Aspen Music Festivals where she performed *Canti Lunatici* with Mr. Rands conducting. She has enjoyed numerous performances of this work with the Cleveland Chamber Symphony, including the first performance of the complete *Canti Trilogy* at the 1993 National Conference of the Society of Composers. Recently Miss Kierstine appeared as soloist in the chamber work *Romancero* by Mario Davidovsky at the 1994 Guest Composer-in-Residence Series at San José University. In 1995 she will perform *Songs of Stone* by Craig Bohmler with the San José Chamber Symphony and, in San Francisco, recitals of music by Henry Mollicone with the composer at the piano. In addition, she will sing the role of Violetta in *La Traviata* with the Eugene Opera Company.

Miss Kierstine, a native of California, is a past First Place Winner of the Pacific Region Metropolitan Opera Auditions, continuing on as a National Finalist, and has three times been awarded Metropolitan Opera study grants. In addition, Miss Kierstine was the 1993 winner of the Center for Contemporary Opera International Vocal Competition. Under their sponsorship, she will make her New York recital debut at Carnegie Hall's Weill Recital Hall on April 30, 1995.

THOMAS PAUL, bass, is sought after for operatic and concert performances both in the United States and abroad. In 1993, he performed the world premiere of the symphonic version of Bernard Rands' *Canti dell' Eclisse* with The Philadelphia Orchestra, the European premiere of this same work during the Ukranian International Music Festival in Kiev, and the world premiere of the chamber version of *Canti dell' Eclisse* with Cleveland Chamber Symphony. In the spring of 1994, he travelled to The People's Republic of China for solo concerts and master classes in Shenyang and Beijing. In July he returned to the Aspen Music Festival for a solo concert appearance. Highlights of 1994-95 season are roles in Washington Opera's productions of Barber's *Vanessa* and Handel's *Semele*, the Verdi Requiem with the Rochester

Philharmonic, Schoenberg's *Serenade* with the Houston Da Camera chamber series and bass soloist in Mendelssohn's *Elijah* with the Atlanta Symphony.

Mr. Paul has frequently appeared as guest soloist with such major orchestras as the New York Philharmonic; the Boston, Chicago, and Toronto Symphony Orchestras; the Baltimore, National, Pittsburgh, and Dallas Symphonies; and The Cleveland Orchestra. He has been heard in leading roles with the New York City Opera as well as with the opera companies of San Francisco, Houston, Cincinnati, Philadelphia, New Orleans, Toronto, San Antonio, and Vancouver, among others.

Recent festival appearances have included those at Tanglewood's 50th anniversary celebration and with the Cincinnati May Festival, Basically Bach and Mostly Mozart Festivals at New York's Lincoln Center, and at the Meadow Brook and Aspen Festivals. Paul has recorded for numerous labels, including Sony Classical, Columbia, Deutsche Grammophon, Marlboro Recording Society, Nonesuch, RCA Victor, Vox and, for CRI, the award-winning recording of Elliott Carter's *Syringa* with Speculum Musicae. In September, 1993, New World Records released a recording of *Canti dell' Eclisse* featuring Paul as soloist with The Philadelphia Orchestra conducted by Gerard Schwarz.

Thomas Paul brings to his singing career an unusual musical education. He was born in Chicago and raised in Arcadia, California, where he began studying violin at age seven. He graduated from Occidental College in Los Angeles and enrolled at The Juilliard School for graduate work in violin, viola, and conducting. During his tenure in the United States Army Chorus, Paul turned his attention to singing. Following his professional singing debut at Carnegie Hall, he won first place in the Liederkranz Foundation Contest and received a Ford Foundation grant for operatic study. A contract with the New York City Opera followed. Currently, Thomas Paul teaches voice and lyric diction at the Eastman School of Music in Rochester, New York.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 19, 1994 - 7:30 pm
Madsen Recital Hall

BYU JAZZ ENSEMBLE AND JAZZ COMBOS

Steve Call, *director and combo coordinator*

Program

At the Jazz Band Ball	James LaRocca
Black Bottom Stomp	Jelly Roll Morton
South Rampart Street Parade	Baduc and Haggart
Big Noise from Winnetka	Baduc and Haggart
Emperor Norton's Hunch	Lu Watters

BYU Jazz Legacy Dixieland Band

Pent up House	Sonny Rollins
Tenor Madness	Sonny Rollins
Take The "A" Train	Billy Strayhorn
Recordame	Joe Henderson

Jazz Combo Selections

BYU Jazz Legacy Dixieland Band
Lyle Durland, *teaching assistant*

Clark Burnside, *clarinet*
Brent Durland, *trumpet*
Lyle Durland, *trombone*
Robb Hoch, *piano*
Dr. Jim Clarke, *banjo*
Brady Ward, *bass*
Jason Spiesman, *drums*

"Smooth Jazz" Combo
Mike Vance, *teaching assistant*

Dwight Wiest, *alto saxophone*
Brent Durland, *trumpet*
Steve Anderson, *piano*
Colin Botts, *bass*
Mitch Lee, *drums*

"Cool School" Combo
Mike Vance, *teaching assistant*

Corey Wride, *alto saxophone*
Andrew Briney, *tenor saxophone*
Maneesh Mehan, *baritone saxophone*
Jeffrey Furgo, *piano*
Josh Aker, *guitar*
Greg DeVore, *bass*
Steve Sumpter, *drums*

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 22, 1994 - 7:30 pm
Madsen Recital Hall

MEDIA MUSIC ROUNDTABLE

Ron Simpson
director

Program

Students presenting work tonight are enrolled in the Media Music emphasis track in the Bachelor of Arts degree program in the Department of Music. Their Media Music Projects have involved creation and production of music for use in the electronic media (radio, television, corporate, video, and film). Projects presented tonight come from the senior-level class, Music 497R, projects in Music for the Media.

Each project excerpt presented tonight will be introduced and explained. The students are Brad Buxton, Tyler Castleton, Jamee Talbott, and Doug Walker.

Tonight's program is presented by the Media Music area of the Department of Music. Students interested in songwriting and other media-related coursework are invited to contact Ron Simpson, 22 KMB (378-6395).

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 22, 1994 - 8:00 pm
Cathedral of the Madeleine
Salt Lake City, Utah

SENIOR RECITAL

Andrus Madsen
organ

Student of Douglas E. Bush

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata No. 5 in C Major, BWV 529	Johann Sebastian Bach
Allegro	(1685-1750)
Largo	
Allegro	
Sonata No. 1	Anton Heiller
Adagio ma non troppo	(1923-1979)
Symphony no. 1, op. 14	Louis Vierne
Prélude: Maestoso	(1870-1937)
La Nativité de Seigneur	Olivier Messiaen
IV. Le Verbe	(1908-1992)
Magnificat II. Toni	Matthias Weckmann
	(1616-1674)

Improvisation	
Prelude and Fugue in F Minor, BWV 534	Johann Sebastian Bach
Fugue in D Major, FK 311, No. 7	Wilhelm Friedemann Bach (1710-1784)
Praeludium in A Major, op. 65, no. 9	Max Reger (1873-1916)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 22, 1994 - 7:30 pm
de Jong Concert Hall

SYMPHONY ORCHESTRA

Sherrie Dunford, *conductor*

Program

Four Dance Episodes from *Rodeo*
Aaron Copland
(1900-1990)

- Buckaroo Holiday
- Corral Nocturne
- Saturday Night Waltz
- Hoe-Down

Russian Sailors' Dance from *The Red Poppy*
Reinhold Gliére
(1875-1956)

The Moldau from *My Fatherland*
Bedrich Smetana
(1824-1884)

- Allegro comodo non agitato
  - The First Source of the Moldau
  - The Second Source
  - Woods; Hunt
- L'istesso tempo
  - Moonlight; Nymphs' Roundelay
- Tempo I
  - St. John's Rapids
- Più moto
  - The Moldau flows broadly onward
  - Vysehrad

Peer Gynt Suite no. 1, op. 46 Edvard Grieg
(1843-1907)
- Morning-mood
- The Death of Ase
- Anitra's Dance
- In the Hall of the Mountain-King

Academic Festival Overture, Op. 80 Johannes Brahms
(1833-1897)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC
AND
THE CATHEDRAL OF THE MADELEINE

presents

The Early Muſic Enſemble
Douglaſ E. Buſh, director

Tuesday, November 29, 1994
Provo Tabernacle
7:30 p.m.

Sunday, December 4, 1994
Cathedral of the Madeleine
8:00 p.m.

Program

Motet: Plaudite, Psallite **Giovanni Gabrieli**
(c.1553/6-1612)

Clap, sing, rejoice in God all the earth. Let them bless the Lord, all ye people praise Him together, because the Lord has shown us His mercy and has led captivity captive, He is adored and full of glory forever. Alleluia.

Advent Hymn: Conditor alme siderum **Guillaume Dufay**
(1400-1474)

Bountiful creator of the stars,
eternal light of believers,
Christ, redeemer of all,
hear the prayers of the supplicants.

You who suffer the ruin
of death, the perishing of the race,
who saved the sick world,
bringing the healing balm.

As the world turns toward evening,
the bridegroom from his chamber
issues forth from the most chaste
cloister of the Virgin mother.

Thou, before whose mighty power
all bend their knees,
celestial, terrestrial,
confessing subjection to his command.

We entreat thee, holy
Judge of the days to come,
save us in time
from the weapons of the perfidious.

Praise, honor, courage, glory,
to God, the Father, and to the Son,
and also to the Holy Protector,
time everlasting, amen.

O magnum mysterium **Tomás Luis de Victoria**
(c.1540-1611)

O great mystery and wondrous sacrament, that the animals should see the Lord born, lying in a manger. Blessed Virgin, whose womb was worthy to bear the Lord Christ. Alleluja.

Christum wir sollen loben schono **Lucius Osiander**
(1534-1604)

Now praise we Christ, the Holy One,
The spotless virgin Mary's Son,
Far as the blessed sun doth shine,
E'en to the world's remote confine.

The blessed Creator of things
Took on a servant's humble body
That he might redeem flesh through flesh
And keep His creation from utter corruption.

The heavenly choirs therefore rejoice
And the angels sing God's praise;
To poor shepherds is announced
The Shepherd and Creator of all the world.

Praise, honor, and thanks be to Thee,
Christ, born of the pure Handmaiden,
Together with the Father and Holy Ghost,
From now until all eternity.

Nun komm der Heiden Heiland

Michael Praetorius
(1671-1621)

Come Saviour of the gentiles.
Kknown as the Child of the virgin;
All theworld wonders that
God should appoint such a birth.

Not from man's blood nor from flesh,
But alone through the Holy Ghost
Is God's Word become Man
And blossoms as the fruit of woman's flesh.

The virgin's body conceived
Yet remained pure and chaste;
Already shining through great virtue,
God was there in His throne.

He come forth from His chamber,
The royal hall so pure,
God by His nature and a hero to man,
He hastens on his path.

His journey came from the Father,
And will return to the Father;
He descended into Hell
And then ascended to His Father's throne.

Thou who art like unto the Father
Led to victory while in the flesh,
That thy divine eternal power
Our poor flesh might preserve.

Thy cradle shines bright and clear,
The night gives a new light;
Darkness cannot come within,
The light of faith shines forth.

Praise be to God the Father,
praise be to God, His only Son,
Praise be to God, the Holy Ghost,
Forever and in all eternity.

Ach Herr, du Schöpfer aller Ding, SWV 450

Heinrich Schütz
(1585-1672)

O Lord, Creator of all things, how art Thou
lowly now and small, that Thou shouldst lie
on withered grass, where feed the humble
ox and ass.

Noëls sur les instruments, H 531, 534

Marc-Antoine Charpentier
(1645/50-1704)

Vous qui désirez sans fin
Or nous dites, Marie

Three German Carols

Nun ist es Zeit, zu singen hell

Joachim von Burck
(1546-1610)

Now is it time to sing with joy, Emmanuel
is born of Mary, the pure virgin, as Isaiah prophesied.
All men's souls rejoice, for born is Emmanuel.
We no longer are left alone, the Lord is now among us.
The world might pass away, when she will, for Emmanuel is born.
With God we may eternally dwell, to Him alone be honor, thanks, and praise.

Gelobet seist du, Jesu Christ

Melchior Schärer
(fl. 1600)

Praised be Thou, Jesus Christ, that Thou art born as man of a virgin,
it is true, therefore sing the angel hosts, have mercy on us.
The eternal Light goes into the stable, and gives to the world a new light;
it shines in the middle of the night, and makes us children of Light, have mercy on us.
He has done all things to show forth His great love.
Therefore all christendom rejoices and gives Him thanks in eternity, have mercy on us.

Ein Kind gebor'n zu Bethlehem

Bartholomäus Gesius
(ca. 1555-1613)

A Child is born in Bethlehem, therefore all Jerusalem rejoices, Alleluia.
Here in the cradle lies Him whose kingdom is without end. Alleluia.
For such a gracious time be God eternally praised. Alleluia!

Magnificat, BWV 243

Johann Sebastian Bach
(1685-1750)

1. Chorus: Magnificat
My soul magnifies the Lord.

2. Aria (Soprano II): Et exsultavit spiritus meus
And my spirit has rejoiced in God my Saviour.

Interpolation: Chorus: Vom Himmel hoch
I come from heaven above,
and bring you good new tidings.
Of good new tidings I bring so many,
of which I will now sing and tell.

3. Aria (Soprano I): Quia respexit humilitatem
For He has regarded to lowliness of His handmaiden.
And behold, hence forth shall call me blessed.

4. Chorus: Omnes generationes
All generations.

5. Aria (Bass): Quia fecit mihi magna
For He that is mighty has done great things for me,
and holy is His name.

Interpolation: Chorus: Freut euch und jubiliert
Rejoice and be glad; in Bethlehem is found
the precious Christ child,
which shall be your joy and gladness.

6. Duet (Alto and Tenor): Et misericordia
And His mercy is upon those that fear him
from generation to generation.

7. Chorus: Fecit potentiam
He has shewn strength in His arm and has
scattered those with pride in their hearts.

Interpolation: Chorus: Gloria in excelsis Deo
Glory to God in the highest!
And on peace, goodwill among men.

8. Aria (Tenor): Deposuit potentes
He has put down the mighty from their seat,
and the humble he has exalted.

9. Aria (Alto): Esurientes implevit bonis
The hungry He has filled with good things,
and the rich He has sent empty away.

Interpolation: Duet (Soprano I and Bass): Virga Jesse floruit
The stem of Jesse has borne a flower,
Emmanuel our Saviour has appeared;
He has taken human form,
and become a child to bring us joy; alleluia.

10. Trio: Sucepit Israel
And He, remembering His mercy, has succoured His servant Israel.

11. Chorus: Sicut locutus est
As He promised to our forefathers, Abraham and his seed for ever.

12. Chorus: Gloria Patri
Glory be to the Father, Glory to the Son, and Glory to the Holy Ghost! As it was in the beginning, and is now, and shall be for ever and ever. Amen.

Program Notes

This evening's program of seasonal music begins with a motet concerto for three choirs by the famous Venetian composer, Giovanni Gabrieli. Active at the Basilica of St. Mark, Gabrieli was one of the most acclaimed musicians of his day, and students from all over Europe came to study with him. *Plaudite, psallite* comes from the 1587 collection entitled *Concerti ecclesiastici* and typifies the brilliant polychoral style that helped usher in the Baroque era.

Guillaume Dufay was one of the most illustrious composers in the early Renaissance. He played an important role in creating a large body of music for the Roman Church following the settlement, in 1418, of the papal schism. *Conditor alme siderum*, a hymn for Advent, is performed with the chant sung in alternation with verses set in *fauxbourdon*, a compositional style Dufay pioneered.

The choral music of the late Spanish Renaissance is particularly melodic, and Victoria has long been admired for the lyricism and beauty of his motets. This work reflects the contemplative quality of the opening text lines, and then shifts to the quiet jubilation of the alleluias.

An early example of the German Reformation hymn, *Christum wir sollen loben schon*, is representative of the fifty hymn and psalm harmonizations the German theologian and composer Osiander published in Nuremburg in 1586. These came to be widely used in Lutheran churches and were influential on numerous other protestant composers.

Michael Praetorius was the most versatile and wide-ranging German composer of his generation and one of the most prolific, especially in the realm of church music. In his relatively short life he wrote over 1000 works based on Protestant hymns. The settings on the Advent hymn *Nun komm der Heiden Heiland* performed tonight are compiled from several different publications and illustrate the variety of treatments given to hymns in early 17th-century Germany.

That Schütz was a master of text interpretation is readily seen in this beautiful sacred madrigal. As the ninth verse of Luther's famous Christmas hymn, *Vom Himmel hoch*, the text is here given a completely different melody and the work is characterized by bold part-writing and a colorful harmonic vocabulary typical of Schütz's works from the early 1620s.

The French Noëls have become famous in the numerous organ Noëls by composers such as Daquin, Balbastre, Lebègue, and Dandrieu. These charming works by Charpentier, present the melody in the soprano, but the accompaniments are typical of the refinement and grace that characterized the music of the French courts.

The next three carols are typical of many German Christmas hymns with their folk-like tunefulness and straight-forward harmonies. Though little known, Gesius, von Burck, and Schärer were among those working in the circle of Osiander and Praetorius who endeavored to enrich the musical expressions of their fledgling protestant faith.

Bach's *Magnificat* has come down to us in two versions. The first, in E flat Major, was composed at Christmas, 1723, the second, in D Major, a few years later. In this second version--generally performed today--Bach made a number of changes, and extended the instrumentation by the addition of transverse flutes, but at the same time omitted the Christmas interpolations, which had been included in the first version: obviously because the performance was intended this time not for Christmas, but for another of the church festivals.

To preserve the Christmas charm of the original conception, but without forfeiting the greater magnificence of the later version, we have added the four interpolations--suitably transposed--to the D Major form in the place originally provided for them. This necessitated the completion of the fourth interpolation, *Virga Jesse*, for its final bars were lost with the last page of the autograph copy; but the reconstruction is not difficult, as Bach used the music again with different words in his Christmas Cantata *Unser Mund sei voll Lachens*, BWV 110 (Let our mouth be full of laughter).

The custom of performing the *Magnificat* at Christmas with the interpolations was already widespread in the 17th century; and the texts were usually the same as Bach used, although they frequently exceeded four. The origin of these insertions into the liturgical text is probably to be traced to the scenic presentations of the Christmas story, which took place so often on Christmas Eve. The rocking of the cradle was particularly widespread. Whether these presentations were customary in the Leipzig of Bach's time is not known; perhaps only the musical elements of it had survived until his day, but they still give a synopsis of the Biblical account.

In *Vom Himmel hoch* the angel comes to the shepherds and announces to them; *Freut euch und jubiliert! Zu Bethlehem gefunden wird das herzeliebe Jesulein.* The heavenly host joins them and sings: *Gloria in excelsis Deo!* The shepherds then hurry to the manger and find the child; the prophesy is fulfilled: *Virga Jesse floruit*. At the same time the rocking melody of the continuo suggests that with this movement we are approaching the cradle of the Christ Child.

The musical form of the interpolations, too, with the exception of the fourth, is more popular in tone than in the *Magnificat* text: *Vom Himmel hoch* is a four-part choral version with the melody sung by the soprano, and the lower voices contrapuntally imitating each line of the chorale.

Freut euch und jubiliert is a looser motet-like movement of the four higher voices (the bass is silent) with an independent continuo, whose figuration, as in the *Et exsultavit* of the *Magnificat*, belongs to Bach's joy motives. The *Gloria in excelsis* is a compact harmonious movement; the five voices are supported by instruments with the first violin added as an instrumental high voice. The *Virga Jesse*, is a concerted vocal duet above a continuo bass decorated with ostinato motives.

The Early Music Ensemble
Douglas E. Bush, *director*

I Sopranos
Jennifer Anderson
Diane Arnett*
Rebecca Bush
Christine Moss

II Sopranos
Veronica L. Hanson*
Kristeen Harris
Lisa Olcott
Eva M. Rankin

Altos
Lindsay Campbell
Carol Dean
Sarah Hart
Diane P. Keller
Elizabeth Prete
Amy Weztel
Jenee Wright*

Tenors
Tim Allen
Lance Johnson
Bryan Slade*
Andrew Unsworth
David Young

Basses
Aaron Dalton*
James Law Hansen
Andrus Madsen
Kirk Richards
Shane Warby

Instrumental Ensemble

I Violins
Rachel Bakes
Ryan May
Erin Spackman

II Violins
Alison Bolles
Jacob Simmons

Viola
Cynthia Covington

Cello
Marianne Szoke

Bass
Angela Cooley

Flutes
Anne Montgomery
Susan Stoddard

Oboes
Michelle Hansen
Heather Martin

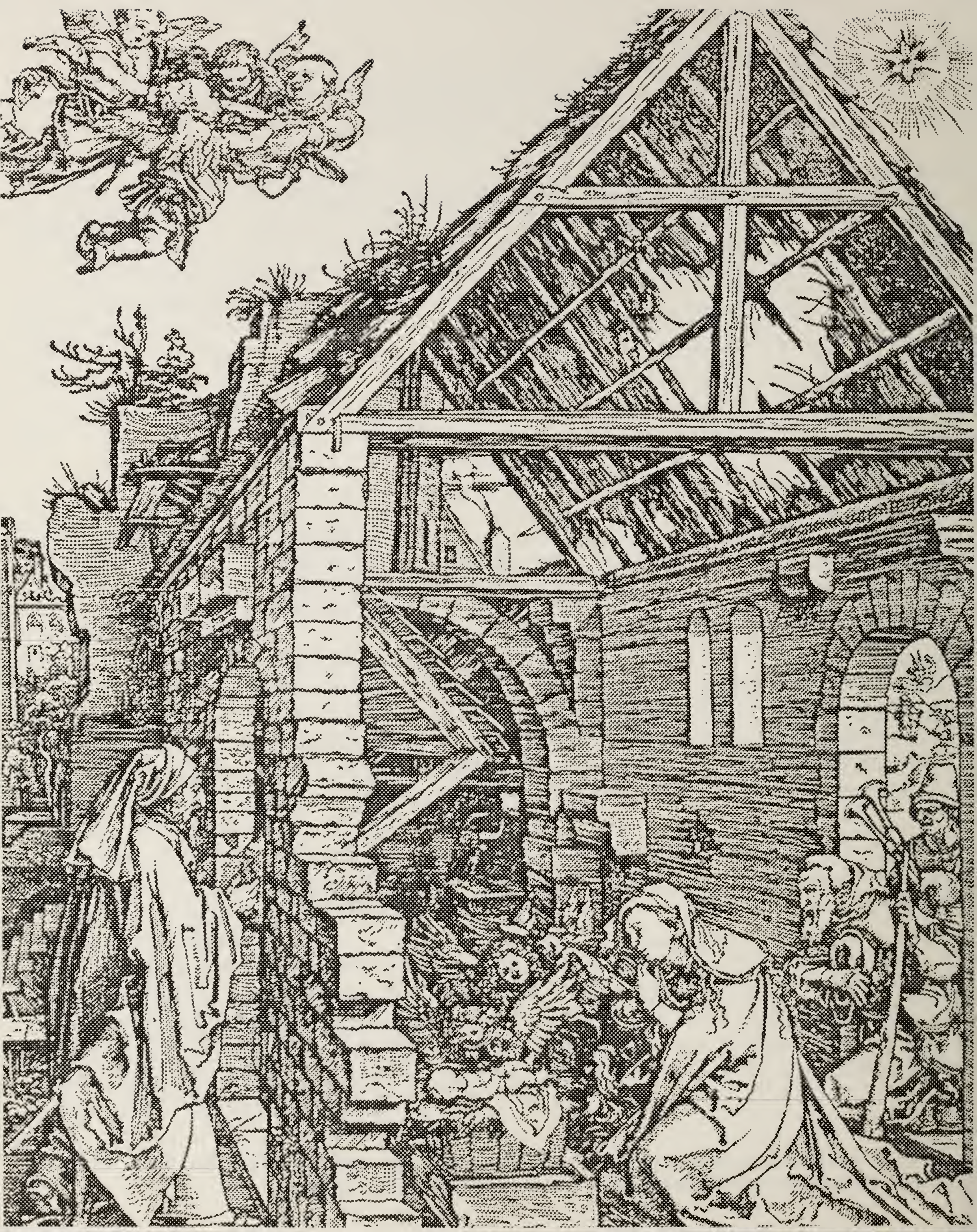
Bassoon
P.J. Woolston

Trumpets
Barry Hillam
Phil Kersh
Richard Tate

Trombones
William Findlay
Vincent Han
Michelle Jensen
Peter Jensen

Timpani
Mark A. Wolfersberger

Organ
Andrus Madsen



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 29, 1994 - 7:30 pm
Madsen Recital Hall

PERCUSSION ENSEMBLE
&
PANORAMIC STEEL
Ron Brough, *director*

Program

Rap on Percussion	Larry Spivack
Three Brothers	Michael Colgrass
Gypsy Dance from Carmen	George Bizet--H. Farberman
Mark V Marimba Toccata	Ardean Watts
Variations on a Ghanaian Theme	Daniel Levitan
My Band	Ray Holman--Tom Miller
Morning Dance	Jay Beckenstein--Robert Ledbetter
Happy 'Lypso	Arr. by Jennifer Duerden
The Hammer	David Rudder--Robert Ledbetter

Personnel

Percussion Ensemble

Mike Blair
John Buckner
Chad Christensen
Diane Clarke
Shane Fillmore
Eric Howard
Ted Hunter
Clark Newell
Julie Piper
Rone Sparrow
Ed Webecke
Mark Wolfersberger
Paul Worthen

Panoramic Steel

Mike Blair
Tiffany Bourgeois
Skye Christensen
Shane Fillmore
Sara Fisher
Ted Hunter
Lynn Jones
Jayna Larson
Clark Newell
Trent Porter
Rone Sparrow
Ed Webecke
Mark Wolfersberger

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, November 30, 1994 - 7:30 pm
Madsen Recital Hall

FOLK MUSIC ENSEMBLE

Directed by Mark Geslison

Program

Group I

Irish Medley
    Billy in the Lowground
    Red-haired boy

Gospel Medley
    Hear Jerusalem Moan
    Are you Washed in the Blood

Cajun Medley
    Jambalaya
    Diggy Diggy Lo

Ashokan Farewell

The Devil Came Back to Georgia

Group II will be performing a lineup of various musical styles including:

Bluegrass
Folk/Pop
Blues
Gospel
Newgrass

and other traditional and contemporary pieces

Other Folk Music Ensemble concerts in 1994:
Thursday and Friday, December 1 & 2, 7:30 p.m. Marriott Center
(tickets required for the *Christmas Around the World* performances)

Performance Notes

The BYU Folk Music Ensemble (FME) is an elective course (Music 329R) under the curriculum of Music Department in the College of Fine Arts and Communications.

There are three classes taught each with specific directions and goals. **Class 1 (Section 400)**, meets every Tuesday and Thursday at 4:00. This class focuses on various styles of music including: American Folk styles (Appalachian, Western or Cowboy, New England, Texas); American pop styles (Country, Bluegrass, Blues, Jazz, Cajun, Zydeco, Newgrass); International Styles (French Canadian, Mexican, Irish, Celtic, British, Scottish, German, Spanish); High Art (Baroque, Classical, Romantic).

Class 2 (Section 402) meets every Tuesday and Thursday at 3:00. This class focuses on American and British Isles music which is taken to many elementary schools in Utah where young children can be exposed to a general heritage of American music.

Class 3 (Section 401) meets every Tuesday and Thursday at 5:00. This class focuses primarily on American Folk and Pop styles. This group tours internationally every summer to such places as Europe, the Middle East, South America, Asia and Oceana. In the summer of 1995 the group will travel throughout eastern Canada and the northeast U.S. In 1996 the group will spend a month in Scandinavia.

Anyone interested in becoming a part of the Folk Music Ensemble can do so by participating in one of the three yearly auditions. On December 6 from 3-5 p.m. there will be an audition for the placement of members for the 1995 summer tour - all BYU students are welcome to try out (bring your instrument and voice!). 1995 auditions for the three classes will be held on Tuesday, January 10 (3-5 p.m.) and Wednesday, September 6 (3-6 p.m.).

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wedensday, November 30, 1994 - 7:30 pm
de Jong Concert Hall

WIND SYMPHONY

Dr. David Blackinton, *conductor*

with

Donald Peterson, *guest conductor*
David Randall, *clarinet*
Cindy Child, *clarinet*

Program

Postcard	Frank Tichelli
Il Convegno	Amilcare Ponchielli (1834-1886) Arr. Max Ludwig, Fred Ormand

David Randall, Cindy Child, *clarinet soloists*

Ceremonial	Bernard Rands
Rolling Thunder	Henry Fillmore (1881-1956) Arr. Frederick Fennell

Intermission

American Overture for Band	Joseph Wilcox Jenkins (1928-)
Liebestod from *Tristan and Isolde*	Richard Wagner (1813-1883) Arr. Glenn Bainum

Mock Morris	Percy Grainger (1882-1961) Arr. Joseph Kreines
Slava	Leonard Bernstein (1918-1990) Arr. Clare Grundman

Donald Peterson, *guest conductor*

Icarus and Daedalus	Keith Gates

Wind Symphony
Dr. David Blackinton, *conductor*

Trumpet
Rick Winscot
Bethanie Post
Laurinna Burrows
Tracy Rogers
Judd Berry
Rob Spencer

French Horn
Kamber Price, *co-principal*
Wendy Henson, *co-principal*
Matt Croft
Sonja Gray Miriam Galloway

Trombone
David Pine, *co-principal*
Bethany Wiest, *co-principal*
Mike Morgan

Euphonium
Stacy Steadman

Tuba
Corry Cloward
Thad LeVar

Flute
Diana Midgley
Marquelle Revo
Christy Olsen
Crystal Shields, *piccolo*

Clarinet
Michelle Watabe
Amy Lee
Gwen Turft, *also E-flat clarinet*
Marci Morgan
Tim Hutchings
Angie Carter
Lea Saville
Sarah Kay

Bass Clarinet
Doug Paul
Charity Rudman

Contra Bass Clarinet
Henrikka Ruston

Oboe
Mike Vincent, *co-principal*
Melissa Oxborrow, *co-principal*

Bassoon
Derek Steadman
Mike Dalby

Alto Saxophone
Jim Otto
Pete Swiderski

Tenor Saxophone
Andrew Briney

Baritone Saxophone
Tom Owen

Percussion
Rone Sparrow
Tiffany Bourgeois
Trent Porter
Ed Webecke
Ted Hunter

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, December 1, 1994 - 7:30 pm
Madsen Recital Hall

BYU VOCAL JAZZ ENSEMBLES

Lars Yorgason, *director*

Program

I Syncopation

I Remember You	Johnny Mercer and Victor SchertzingerArr. Phil Mattson
Bassically Speaking	Les Hooper Arr. Gene Puerling
Georgia On My Mind	Hoagy Carmichael and Stuart Gorrell Arr. Gene Puerling
Your Mind is On Vacation (men only)	Mose Allison

II Checkmate

Ain't Nobody	Scott Fredrickson
Johnny One Note	Richard Rodgers and Lorenzo Hart Arr. Gene Puerling
I Get Along Without You Very Well	Hoagy Carmichael Arr. Phil Mattson
Giant Steps	John Coltrane and Neals
Whisper Not	Benny Golson and Leonard Feather Arr. Michele Weir
Goodbye Love	Ken Kraintz
Everybody's Boppin'	Jon Hendricks

III Syncopation

Round Midnight	Thelonius Monk, Bernie Hanighen and C. Williams Arr. Randy Crenshaw
Spain	Chick Corea, Jarreau and Maren Arr. Rare Silk
What'll I Do? (women only)	Irving BerlinArr. Kirby Shaw
Loved Walked In	George and Ira Gershwin Arr. Steve Zegree

IV Syncopation and Checkmate

Four Brothers	Jimmy Guiffre and Manhattan Transfer Trans. and Arr. Mark Mazur

Syncopation
Miriam Williams, *student director*

Sopranos
Ellen Beus
Lisa Higbee
Sara Petersen
Amy Sanders

Altos
Jill Jackstien
Courtney Pixton
Kimberly Vance
Miriam Williams

Tenors
Andrew Davies
Peter Hilton
Mike McCarthy
Randy Robison

Basses
Brad Christensen
Nathan Lowry
Ruyss Lyon
Jeffrey Knowles

Rhythm Section
John Ferrell, *piano*
Reed Henry, *drums*
Corbett Hansen, *bass*

Checkmate
Lisa Poll, *student director*

Rachel Bastian, *soprano*
Lisa Poll, *2nd soprano*
Sarah Jensen, *alto*
Jeff Gabbitas, *tenor*
Nathan Southerland, *bass*

Rhythm Section
Brady Ellis, *piano*
Reed Henry, *drums*
Geoffrey Rayback, *bass*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, December 1, 1994 - 6:00 pm
Provo Central Stake Center

SOPHOMORE RECITAL

Lance Johnson
organ

Student of Douglas Bush

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Fantasie in G Major, BWV 572	Johann Sebastian Bach (1685-1750)
Two Chorale Preludes, BWV 730 and 731 Liebster Jesu, wir sind hier	Johann Sebastian Bach
Praeambulum Primi Toni a 5	Matthias Weckman (1616-1674)
Nun komm der Heiden Heiland, BuxWV 211	Dietrich Buxtehude (1637-1707)
Concerto del Sigr. Tomaso Albinoni, LV126 (Allegro) Adagio Alelgro	Johann Gottfried Walther (1684-1748)
Rhosymedre	Ralph Vaughan Williams (1872-1958)
Andante (1844)	Felix Mendelssohn (1809-1847)
Benedictus, op. 59, no. 9	Max Reger (1873-1916)
Prelude and Fugue in C Major, BWV 545	Johann Sebastian Bach

Program

Dec. 2 & 3, 1994

Arise, Your Light Is Come	David Danner

Women's Chorus, Concert Choir, University Singers,
Brass and Percussion Ensemble

Tomorrow Shall Be My Dancing Day	John Rutter
What You Gonna Call Your Pretty Little Baby?	B.W. Bisbee
I Wonder As I Wander	John Jacob Niles
Bryan Slade, tenor	
Welcome Yule from *Salvator Mundi*	William Mathias

Women's Chorus
Tracy Turek, *conductor*

Christmas Fanfare	Cardon Burnham
Gloria	Leonard Bernstien
Gloria	Dominick Argento
Glory to God in the highest, and on earth peace to men of goodwill!	
Silent Night	arr. by Mack Wilberg
I Believe This Is Jesus	Christmas Spiritual arr. by Undine Smith Moore

Concert Choir
Mack Wilberg, *conductor*

Twelfth Night, op. 42, no. 1	Samuel Barber
The Wintry Day, Descending to Its Close	Edward P. Kimball
This Christmastide	Donald Fraser
God Rest Ye Merry, Gentlemen	arr. Mark Riese

University Singers
Ronald Staheli, *conductor*

Intermission

Fantasia on Christmas Carols	Ralph Vaughan Williams

Men's Chorus and Philharmonic Orchestra
Arden Hopkin, *soloist (BYU Faculty Member)*

Betelehemu	Nigerian Christmas Song arr. by Wendell Whalum

Where was Jesus Born? Bethlehem, the city of wonder.
Praise, praise, praise to Him. We thank thee for this day.

Men's Chorus
Mack Wilberg, *conductor*

Suite from the Nutcracker	Peter Illytch Tschaikowsky

- Overture
- March
- Dance of the Sugar Plum Fairies
- Russian Dance
- Arabian Dance
- Chinese Dance
- Dance of the Mirlitons
- Dance of the Flowers

BYU Philharmonic Orchestra
Clyn Barrus, *conductor*

Angels We Have Heard on High	arr. Mack Wilberg

Combined Choirs and Philharmonic Orchestra

Utah Regional Ballet

presents

The Nutcracker

Utah Regional Ballet will perform Tchaikovsky's The Nutcracker from Saturday the 17th through Thursday the 22nd of December in the de Jong Concert Hall. Tickets available beginning Monday, November 28nd. Day prices (before 7:30 pm) $6.00 students / faculty / senior citizens, $8.00 general public; evening performances $8.00 and $10.00 respectively.

Performance schedule is:
Saturday, Dec 17th: 2:00, 7:30 pm, Monday, Dec 19th: 5:30 pm, Tuesday, Dec 20th: 7:30 pm, and Wednesday, Dec 21st: 7:30 pm.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, December 2, 1994 - 7:30 pm
Madsen Recital Hall

GUITAR ENSEMBLE

Lawrence Green, *director*

Matthew Harding
Mark Porcaro
Matthew Smith
Jared Spice

Program

Sinfonia, from *Cantata #18*	Johann Sebastian Bach (1685-1750)
Baryton Trio in C Major, Hob. XI/76 Moderato Menuet Finale: Scherzo	Joseph Haydn (1732-1809)
Terpsichore Bransle Ballet Courante La Volta	Michael Praetorius (1571-1621)

Guitar Quartets Pieter van der Staak

- Victoria
- The Dancing Dandy
- La Pastora
- Reflexions
- Philippine
- Emilio
- Snow-Flakes
- La Antica

Fiesta Flamenca Georg Rist

- Fiesta Andalucia
- Ritmos de Fandangos

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, December 2, 1994 - 6:00 pm
Madsen Recital Hall

SENIOR RECITAL

Diane Carter
piano

Student of Dr. Irene Peery

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata in D Minor	Antonio Soler (1729-1783)
Sonata in D Major	Antonio Soler
Pour Le Piano Prelude	Claude Debussy (1862-1918)
Pavane-Pour une Infante defunte	Maurice Ravel (1875-1937)
Jeux d'eau	Maurice Ravel

Intermission

Etude op. 25, no. 1 in A-flat Major	Frédéric Chopin (1810-1849)
Etude op. 10, no. 5 in G-flat Major	Frédéric Chopin

Sonata, K. 187 in E-flat Major	Wolfgang Amadeus Mozart (1756-1791)
Adagio	
Menuetto I and II	
Allegro	
Prelude op. 23, no. 5 in G Minor	Sergei Rachmaninoff (1873-1943)
Scherzo, op. 31, no. 2 in B-flat Minor	Frédéric Chopin

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 3, 1994 - 12:30 pm
Madsen Recital Hall

SENIOR RECITAL

Anna Morgan
piano

Student of Robert Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Adagio in B Minor, K. 540	Wolfgang Amadeus Mozart
	(1756-1791)
Moments Musicaux	Sergei Rachmaninoff
No. 1 in B-flat Minor	(1873-1943)
No. 2 in E-flat Minor	
Sonata in A Major, op. posth., D. 959	Franz Schubert
Allegro	(1797-1828)
Andantino	
Allegro vivace	
Allegretto	
Grandes Etudes de Paganini	Franz Liszt
No. 4, Vivo	(1811-1886)
No. 5, Allegretto	
Etude, op. 25, no. 11	Frédéric Chopin
	(1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 6, 1994 - 7:30 pm
Madsen Recital Hall

SONGWRITER SHOWCASE

Featuring songs by students of Music 186

Ron Simpson, Clive Romney, *directors*

Tonight's program is a songwriter showcase modeled after professional vents held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of their peers and record industry and publishing professionals.

Many of tonight's students are showing their first songs, while others have considerable prior experience. Collaboration is encouraged, and all vocals must be presented live, but not necessarily performed by the writer(s). Accompaniments may be either live or prerecorded.

All students will not have an individual song performed tonight, but each has participated either as writer, co-writer, performer, or, behind the scenes, in discussions that lead toward editing and refining the songs.

Ron Simpson and Clive Romney

Section 1 - Ron Simpson

Stephen Anderson
Zandra Anderson
Dan Austin
Kurt Baxter
David Bendorf
Keith Erekson
Justin Gedge
Greg Genta
Mark Henrichsen
Eric Hunter
Alexander Jenkins
Lorraine Jackson
Britani Martin
John Nichols
Marlise Paxman
Julie Pratt
Shiree Pulley
Brian Sorenson
Chris Talley

Section 2 - Clive Romney

Patrick Boyd
Nadine Castlemain
Jennifer Fife
Edward Hunter
Marc Johnson
Brenda Longhurst
Nicole McKeever
Kenneth Neeley
Tonya Nelson
Isaac Paxman
Jocelyn Thompson
Sonja Wilbert

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

THE UNIVERSITY CHORALES

Afternoon Section
Randall Kempton, *conductor*

Evening Section
Paul Broomhead, *conductor*

Tuesday, December 6, 1994
de Jong Concert Hall
7:30 p.m.

I

Two Songs of Praise

How Excellent Thy Name from *Saul* — George Frederic Handel (1685-1759)

Cynthia Heideman, Ruriko Osawa,
Daniel Olsen, and Lindsay Gray, *piano*

Gloria — Arnold Freed

Camille Brady and Lindsay Gray, *piano*

II

Two Prayers

Adoramus Te — Quirino Gasparini

Nadine Turner, *organ*

Prayer of St. Francis — Allen Pote

Cynthia Heideman, *piano*

III

A Twentieth Century Celebration of Christmas

Tomorrow Shall Be My Dancing Day — John Gardner (1917-)

Bryan Hall, *piano*
Luann Hawker and Melissa Dalton, *percussion*

Go Tell It on the Mountain — Arr. Mark Hayes

Kevin Gunnell and Stacie Shirts, *soloists*

Nathan Hofheins, Dwight Wiest, *alto saxophone*
Barry Hillam, Adam Lambert, *trumpet*

Peter Jensen, Lyle Durland, *trombone*
Cindy Griffen, *piano*

Hodie — Ralph Vaughan Williams (1872-1958)

The Blessed Son of God
Ring Out, Ye Crystal Spheres

Rebecca Busselberg, *soprano*
Paul Busselberg, *baritone*

Camille Brady and Cynthia Heideman, *piano*
Kristen Lawrence, *organ*
Diane Clarke, Chad Christensen, *percussion*

University Chorale, afternoon section
Randall Kempton, conductor

I

Psalm 100
Heinz Werner Zimmerman
(1930-)

Psalm 23
Heinz Werner Zimmerman

Kristen Lawrence, *organ*
Geoffrey RayBeck, *bass violin*

Let There Be Light
Gilbert M. Martin

Joseph Nielsen, *organ*

II

Requiem
John Rutter
(1945-)

1. Requiem aeternam
4. Sanctus
7. Lux aeterna

Stacy Hansen, *soprano solo*

Joseph Nielsen, *organ*
Kristin Clawson, *flute*
Mika Vincent, *oboe*

Julia Stratton, *cello*
Julie Staples, *harp*
Chad Christensen, *timpani*
John Madsen, *glockenspiel*

Instrumentalists

III

Carol of the Bells
Arr. Peter J. Wilhousky

He Came for Me
Ron Nelson

Annalise Carlquist, *accompanist*

Sussex Carol
Arr. Dale Wood

Kristen Lawrence, *organ*

University Chorale, evening section
Paul Broomhead, *conductor*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, December 5, 1994 - 5:30 pm
Madsen Recital Hall

CHAMBER ORCHESTRA

Bryce Rytting, *conductor*

Program

London Serenade	Bernard Rands
London Serenade	(1934-)
Pelleas and Melisande Suite, Op. 80	Gabriel Fauré
Prélude	(1845-1924)
Andantino quasi Allegretto	
Sicilienne	
Molto Adagio	
Symphony No. 8 in F Major, Op. 93	Ludwig van Beethoven
Allegro vivace e con brio	(1770-1825)
Allegretto scherzando	
Tempo di Menuetto	
Allegro vivace	

Flute
Hillary Kimball
Lisa Poll

Oboe
Carrie Streeter
Michelle Hansen

Clarinet
Amy Lee
Marci Morgan

Bassoon
P.J. Woolston
Mike Dalby

Horn
Audrey Rossen
Barbara Johnson
Sonja Wright
Matt Croft

Trumpet
Rulon B. Hillam
Rick Winscott

Percussion
Jason Spiessman

Violin I
Jenny Garrett
Tricia Meilstrup
Bonnie Dunford
SaraLyn Wilcox
Paula Gehring
Jennie Peterson
Tamara Tanner

Violin II
Alena Hatch
Rosalie Lund
Becky Wright
Rachel Bakes
Kevan Lewis
Jane Thompson
Sonia Walker

Viola
Emily Barrett
Zara Christopher
Becky Anderson
Diana Rhodes
Natalie Burton
Leilani Parente

Cello
Lisa Hofhiens
Sariah Mourik
Anneliese Lau
Jeff Slade
Emma Farnsworth
Kristiana Dahlquist

Bass
Todd Coleman
Rebecca Donoho
Angela Cooley
Tyler Johnson

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 6, 1994 - 7:30 pm
Madsen Recital Hall

STUDENT WIND CHAMBER MUSIC RECITAL

Program

Concert Piece — Fisher A. Tull
Allegro — (1936-1994)

Michelle Jensen, *trombone*
Peter Jensen, *trombone*
Vincent Han, *trombone*
Will Findlay, *trombone*

Sonata — Daniel Speer

David Pine, *trombone*
Bethany Wiest, *trombone*
Michael Morgan, *trombone*
Matt Renolds, *trombone*

Quatour pour Saxophones, op. 102 — Florent Schmitt
Avec une sage décisien — (1870-1952)

Allegro molto quasi presto — Ludwig Van Beethoven
from *Quartet in C Major, op. 18, no. 2* — (1770-1827)

Nathan Hofheins, *soprano*
Jim Otto, *alto*
Michael Vance, *tenor*
Dwight Wiest, *baritone*

Trois Pièces Brève — Jacques Ibert
Allegro — (1890-1962)
Andante
Assez lent--Allegro scherzando

Strepitoso Quintet

Crystal Shields, *flute*
Lindsay Robison, *oboe*
Sarah Kay, *clarinet*
Miriam Galloway, *horn*
P.J. Woolston, *bassoon*

Three Shanties **Malcolm Arnold**
(1921-)

Allegro con brio
Allegretto semplice
Allegro vivace

ERA Quintet

Lisa Poll, *flute*
Melissa Oxborrow, *oboe*
Angela Carter, *clarinet*
Kamber Price, *horn*
Kasey Koch, *bassoon*

Paul Bunyan Suite **Ben McPeek**

I. Overture
II. Babe, The Blue Ox
III. The Mighty Logger
IV. French Canadian Axe Dance
V. Finale

Narration by Dr. David Sargent
Mike Tucker, *trumpet*
Art Young, *trumpet*
Rick Winscott, *trumpet*
Tom Baggaley, *horn*
Mick Morgan, *trombone*
Matt Newville, *tuba*

Intermission

Sextuor **Francis Poulenc**
(1899-1963)

Allegro Vivace
Divertissement
Finale

Hillary Kimball, *flute*
Michelle Hansen, *oboe*
Michelle Watabe, *clarinet*
Wendy Henson, *horn*
Derek Steadman, *bassoon*
William Atkinson, *piano*

Octet Op. 103 **Ludwig Van Beethoven**
(1770-1827)

Allegro
Andante
Menuetto
Presto

Iacocca Octet

Carrie Streeter, *oboe*
Kristine Baird, *oboe*
Amy Lee, *clarinet*
Gwen Tuft, *clarinet*
Shirlee Pryor Maxfield, *horn*
Mathew Croft, *horn*
Michael Dalby, *bassoon*
Amanda Bryan, *bassoon*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 7, 1994 - 9:00 pm
Madsen Recital Hall

SENIOR RECITAL

Emily Barrett
viola

Student of David Dalton

Collaborative artists:
Megan Allen Lewis, *mezzo soprano*
Ray Pool, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

I.	Romanza: *"J'aime trop pour être heureux"*	Gaetano Donizetti (1797-1848)
II.	Kleine Suite Andante Con Grandezza Andante misterioso Agitato	Alfred Uhl (1909-1992)
III.	Der Schwanendreher Langsam-Mäßig bewegt, mit Kraft Sehr Ruhig-Fugato Mäßig Schnell	Paul Hindemith (1895-1963)
IV.	From San Domingo Jamaican Rumba	Arthur Benjamin (1893-1960)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 7, 1994 - 7:30 pm
Madsen Recital Hall

BRASS CHOIR AND TROMBONE CHOIR

Daniel Bachelder, *director*

Bethany Wiest, *assistant conductor*

Program

Ceremonial Piece for Brass	Roger Nixon
Toccata and Fugue	Johann Sebastian Bach (1685-1827)
The Binding	Fisher Tull (1936-1994)

Brass Choir

In Memoriam	Raymond Premru
Suite for Trombones	Gordon Jacob (1895-)
Findlandia	Jean Sibelius (1805-1957)

Trombone Choir

Fanfare for the Common Man	Aaron Copland (1900-1990)
Another Cat: Kraken	Cris Hazell
Noel for Brass Choir	Hawley Ades

Brass Choir

Personnel

Brass Choir & Percussion

Trumpet
Phl Kersh
Barry Hillam
Richard Tate
Brandon Loveridge

Horn
Shirley Pryor Maxfield
Brad Barlow
Barbara Johnson
Duane Anderson
Greg Nielson
Thomas Baggely

Trombone
Michelle Jensen
Vincent Han
Kent Leigh
Lance Gregory

Euphonium
Shelby Brewer
Casey Smith

Tuba
Matthew Newville

Percussion
Ed Webecke
Tiffany Bourgeois

Trombone Choir

Scott McMeeking
Peter Jensen
Michelle Jensen
David Pine
Bethany Wiest
Vincent Han
William Findlay
Todd Cahill
Michael Morgan
Matthew Reynolds
Kent Leigh
Mathew Rice
Sam Gibbs
Curtis Winters
David Cashdollar
Lance Gregory
Victor Dupius
Richard Stacey
Ryan Williams
Eric Moulton

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 12, 1995 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Ellen Mynoa Jacob
violin

Student of Barbara Williams

Assisted by
Joanna Oshida, *piano*
Jane Galloway, *piano*
Amy Jacob Krzymowski, *violin*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 1 in D Major, Op. 12 Allegro con brio Tema Con Variazioni Rondo-Allegro	Ludwig van Beethoven (1770-1827)
Romanza, Op. 11	Antonin Dvorák (1841-1904)
Sonata for Unaccompanied Violin, Op. 115 Moderato Theme and Variations Con Brio	Sergei Prokofieff (1891-1953)
Etudes and Caprices, Op. 18 Andante Tempo di Saltarello	Henri Wieniawski (1835-1880)
Havanaise, Op. 83	Camille Saint-Saens (1835-1921)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, January 13, 1995 - 7:30 pm
Madsen Recital Hall

JOINT FACULTY RECITAL

Jeffrey Shumway, *piano*
Del Parkinson, *piano*
Doug Wolf, *percussion*
Ron Brough, *percussion*

Program

Sonata for two pianos and percussion — Béla Bartók (1881-1945)
- I. Assai lento, allegro molto
- II. Lento, ma non troppo
- III. Allegro non troppo

Intermission

Desert Rounds — D. Friedman/D. Samuels

assisted by
Michael Blair
Mark Wolfersberger

Danses Andalouses — Manvel Infante (1883-1958)
- Ritmo
- Sentimiento
- Gracia (El Vito)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, January 14, 1995 - 7:30 pm
deJong Concert Hall

UTAH STATE INTERCOLLEGIATE BAND

H. Robert Reynolds, *Guest Conductor*

Program

Postcard	Frank Tichelli
Colonial Song	Percy Grainger (1882-1961)
First Suite in E-flat	Gustav Holst 91874-1934)
Prelude, Op. 34, No. 14	Dmitri Shostakovich (1906-1975)
American Goernica	Adolphus Hailstork
March of the Belgian Parachutists	Pierre Leemans
RS-2	Lamont Downs
Bullets and Bayonets	John Philip Sousa (1854-1932)

Combined Band Personnel

Piccolo

Crystal Shields	BYU

Flute

Andrea Bagley	Weber
Jennifer Clark	Snow
Anna Lisa Clark	USU
Jennifer Gremillion	Weber
Barbara Hastie	Weber
Melanie McClure	UVSC
Diana Midgley	BYU
Christy Olson	BYU
Vangie Phillips	SUU
Marquelle Revo	BYU
Natalie Steadman	SUU
Amie Thomas	Snow
Mary Thompson	USU

Oboe

Tamera Lowe	UVSC
Melissa Oxborrow	BYU
Tonja Shunn	Weber
Mika Vincent	BYU

Bassoon

Alissa Dean	Weber
Ryan Richman	Weber
Melinda Rose	UVSC
Jed Shirts	UU

Clarinet

Valerie Barber	Weber
Jennilyn Caine	SUU
Felicia Chan	UVSC
Kammi Felix	USU
Marshelle Gillman	USU
Sonia Hirst	BYU
Sara Hunt	BYU
Timothy Hutchings	BYU
Mary Illions	BYU
Sarah Kay	BYU
Alacia Keller	UU
Amy Lee	BYU
Marcie Morgan	BYU
Stacy Richardson	Weber
Lea Saville	BYU
Alison Smith	SUU
Darrin Thiriot	UU
Dan Thrower	BYU
Gwen Tuft	BYU
Lori Wakley	Weber
Michelle Watabe	BYU
Scott Weierman	Weber
Andrea Wheeler	USU
Jami Witt	SUU

Bass Clarinet

Nathen Duce	UU
Trista Lake	SUU
Douglas Paul	BYU
David Sowby	Weber

E-flat Contra Alto Clarinet

Jared Hansen	Weber

Contra Bass Clarinet

Henrikka Rusten	BYU

Alto Saxophone

Caleb Chapman	BYU
Saam Fisher	UVSC
Scott Forsyth	SUU
Laun Maher	BYU

Tenor Saxophone

Pete Swiderski	BYU

Baritone Saxophone

Charlie Kerr	SUU

Trombone

Marina Bagnes	Snow
Todd Foard	UVSC
Kendell Hall	SUU
Rick Harper	UU
Randy Peterman	UVSC
David Pine	BYU
Lance Rich	UU
Lane Weaver	USU

Cornet

Jeff Allgood	UU
Robbie Brooks	USU
Daniel Deakin	USU
Matt Dean	Snow
Jody Janke	UVSC
Richard McMaster	UU
Ingrid Miller	Snow
Seth Miner	Weber
Rick Winscot	SUU

Trumpet

Rosanne Chadwick	USU
Morgan Davidson	USU
William Stucki	SUU

French Horn

Brad Barlow	BYU
Lauralyn Bartholomew	SUU
Neisha Bringhurst	UU
Mathew Croft	BYU
Lori Dobson	UU
Natalie Downey	UVSC
Miriam Galloway	BYU
Sonja Gray	BYU
Wendy Henson	BYU
Melanie Hunter	Snow
Melissa McClure	UVSC
Kamber Price	BYU
Jesse Robinson	SUU
Lori Ann Tucker	Weber
Amber Woolley	UU

Euphonium

Andrew Fisher	UVSC
Bernice Hinchcliff	USU
Randy Mott	UVSC
Shannon Platt	UU

Tuba

Heath Fleshner	UVSC
Thad LeVar	BYU
Matt Loveland	UU
Trent Mecham	Weber
Timothy Porter	SUU

Percussion

Karin Bates	Weber
Tiffany Bourgeois	BYU
David Jordan	SUU
Shalyn Miner	SUU
Trent Porter	BYU

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, January 17, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL

Ken Shelley, *tenor*
Robin Hancock, *piano*
Laurence Lowe, *horn*

Program

I

I'll Sail Upon the Dog-Star	Henry Purcell (1659-1695)
Sound an Alarm! from *Judas Maccabeus*	George Frederic Handel (1685-1759)

II

Canticle III, Op. 55, Still Falls the Rain for Tenor, Horn, and Piano	Benjamin Britten (1913-1976)

III

Green De Soir from *Proses Lyiques*	Claude Debussy (1862-1918)
Dédicace de Pierre de Ronsard	Frank Martin (1890-1974)

IV

Wilhelm Tell Lieder	Franz Liszt
Der Fischerknabe	(1811-1886)
Der Hirt	
Der Alpenjäger	

V

Harvest	Gerald Finzi
Rapture from *Dies Natalis*	(1901-1956)
As I Lay in the Early Sun	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, January 18, 1995 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Timothy James Owen
alto saxophone

Student of Ray Smith

Assisted by
William Atkinson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 6 in E Major for Flute, BWV 1035 — Johann Sebastian Bach (1685-1750)
  Adagio, ma non troppo
  Allegro (ma non troppo)
  Siciliano
  Allegro assai

Three Romances for oboe, Op. 94 — Robert Schumann (1810-1856)

Intermission

Introduction, Dance and Furioso for unaccompanied saxophone — Herbert Couf
  Lento
  Andante con moto
  Vivo

Concerto in E-flat for Alto Saxophone, Op. 109 — Alexander Glazounov (1865-1936)
  Allegro moderato--Andante--Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, Janyary 19, 1995 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Andrew Briney
tenor saxophone

Student of Ray Smith

Assisted by
Jared Anderson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonate En Sol Mineur Larghetto Allegro Adagio Allegro	George Frederic Handel (1685-1759)
Bassoon Concerto, K. 191 Allegro Adagio Rondo	Wolfgang Amadeus Mozart (1756-1791) Arr. Mark Watkins
Andantino, Op. 94	Robert Schumann (1810-1856)
Trigon, Op. 31 I II III	Michael Gerald Cunningham (1937-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, January 20, 1994 - 7:30 pm
Madsen Recital Hall

Faculty Recital

Chamber Music for Oboe and Friends

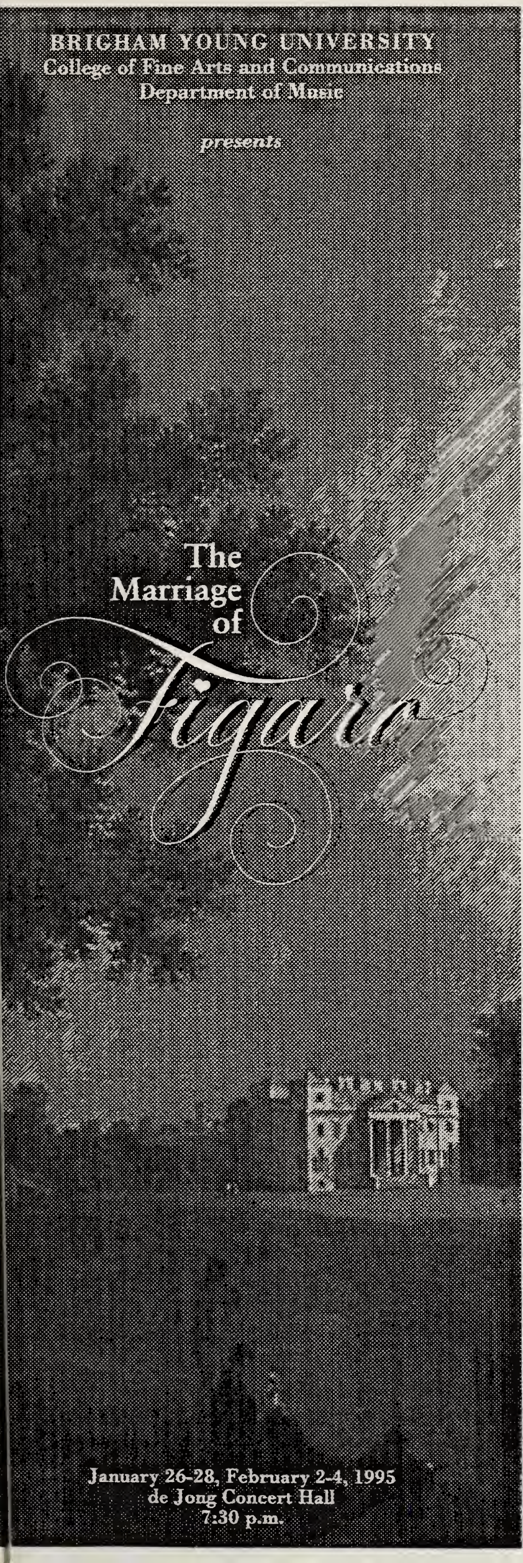
Geralyn Giovannetti, *oboe*
Barbara Williams, *violin*
Clyn Barrus, *viola*
Nicole Jackson, *violoncello*
Laurence Lowe, *horn*
Mack Wilberg, *piano*

Quartet in B-flat Major	Johann Sebastian Bach
Allegro	(1735-1782)
Phantasy Quartet, Op. 2	Benjamin Britten
	(1913-1976)

Intermission

Trio, Op. 61	Heinrich von Herzongenberg
Allegretto	(1843-1900)
Presto	
Andante con moto	
Allegro	

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.



BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
Department of Music

presents

The Marriage of Figaro

January 26-28, February 2-4, 1995
de Jong Concert Hall
7:30 p.m.

THE HOUSEHOLD

	Jan. 26, 28, Feb. 3	Jan. 27, Feb. 2,
Figaro, *valet to the Count*	Aaron Dalton	Shane B. Warb
Susanna, *maid to the Countess*	Jordan Gumucio	Rebecca Pyper Busselberg
Dr. Bartolo, *former guardian to the Countess*	Darren Watts	Darren Watt
Marcellina, *the Count's retired housekeeper, and former servant of Dr. Bartolo*	Marci MacKay	Marci MacKa
Cherubino, *the Count's page*	Julianna Maria Tollestrup	Megan Alle Lewi
Count Almaviva	Paul F. Busselberg	Paul F. Busselber
Basilio, *a music professor*	H. Daniel Gardner	John Ocke
Countess, *Rosina Almaviva*	Debra Bounous	Kaarin J. Safste
Antonio, *the Count's gardener, uncle to Susanna*	Stephen W. Howard	Stephen W. Howar
Barbarina, *Antonio's daughter*	Sara Thomas	Vanessa Quigle
Don Curzio, *a judge*	Matthew Graham	Clinton S. Mille
Alterboys	Diane Arnett	Paige L. Brashe

All performances

Butler	David Simmon
Housekeeper	Lara K. Presto
Dr. Bartolo's Nurse	Judy Kay Egglesto
Nanny	Nicole Antonia Simpso
Under Butlers	Robert Gerlach, Erik Schauman
Housemaids	Diane Arnett, Tracy Madse
Sewingmaids	Joni L. Jensen, Joanne E. Taylo
Cook	David Dalle
Kitchenmaids	Melissa Court, Katherine Brim
Dairymaid	Jennifer A. Pearso
Scullerymaids	Paige Brashear, Trina M. Folkma Karen Knudse
Tailor	Joshua Shimiz
Doorman	Rick Bentle
Footman	Nathaniel Johnso
House Boys	Andrew Crane, Tad Harr
Grounds Boy	Joseph Hoffma
Hunter	Andrew Cra
Priest	David Dall
Photographer	Tad Harr
Bridesmaids	Trina M. Folkman, Joanne E. Tayl
Children	Cristina Bounous, James Bouno
Baby	Avonlea Dall
Dogs	Max and Lexie Muril

THE SETTING

The Marriage of Figaro -- the opera and the play it is based upon -- are both set in Spain. But what is fundamental to the story is not Spanish. In fact, Beaumarchais's play is really an attack on contemporary French society, and Mozart's opera addresses problems in Western culture generally.

What is essential to understanding *The Marriage of Figaro* is access to a world of rigid social hierarchy, and a visceral sense of the claustrophobic boundaries on either side of privilege and position.

The setting for this production is an English manor house, around the early part of this century.

THE BACKGROUND

Several years ago, in a lapse of better taste and manners, Dr. Bartolo had sought to marry his beguiling young ward, Rosina. But he was out maneuvered in a secret courtship by the eligible Count Almaviva, aided by the Count's cunning servitor, Figaro.

Upon marriage the young Count and Countess set up household with Figaro as valet.

Marcellina, the Count's long-time housekeeper, took the marriage as opportunity to finally retire and settle not far from her former employer and only lover, Dr. Bartolo, Rosina's former guardian.

The Countess's godson, fourteen-year-old Cherubino (played in the eighteenth-century tradition by a girl), joined the Almaviva household as a page in order to receive training in courtly manners. The first stirrings of adolescent love have taken hold and he is fast becoming infatuated with the Countess.

Meanwhile, the Count's eye has been wandering. Besides pursuing several foreign beauties, he has extended intimacies to Barbarina, daughter of his gardener, Antonio.

It is Barbarina's orphaned cousin (and Antonio's niece)--a naturally clever girl by the name of Susanna -- who was hired as the Countess's personal maid and who is now the Countess's confidant.

Some months ago Figaro fell in love with Susanna and proposed marriage. Prior to this, he had attempted to better his station by foolishly borrowing money from Almaviva's old servant, Marcellina, on the condition that if he should not be able to repay her, he would marry her instead. The debt is now overdue.

Not surprisingly, the Count has cast his roving eye on the innocent Susanna. He had relinquished his *droit du seigneur*, the long-standing traditional right of lord over maidservant on the night of her wedding, when he himself was married, but now he thinks there is good reason for him to reverse his decision.

In order to ingratiate himself to Susanna, the Count has provided her with music lessons from Don Basilio, a professor who has been directed to arouse Susanna's sympathy towards the Count. Now, as a final attempt to covertly gain access to her, the Count has arranged for Figaro and Susanna to live as a married couple in the room directly adjoining his chambers. Figaro, unaware of his lord's intentions, is flattered by the generous offer to reside in the manor house.

THE MARRIAGE OF FIGARO

Taking place entirely at Almaviva Manor, south of London. The action transpires within one day -- the day of Figaro and Susanna's wedding.

ACT I • Dawn

In the **Lord's Ante-Chamber**, the young couple make wedding preparations.

Minutes later Marcellina arrives to either collect her money or marry Figaro, as her contract allows. In the **Gallery**, Dr. Bartolo agrees to help Marcellina prosecute her case and plans revenge on Figaro (who, he remembers, helped the Count steal Rosina from him).

In a round of mutual taunts, Susanna unpacks Marcellina's suitcase in the **Blue Bedroom**.

The Count has dismissed Cherubino for dalliances with Barbarina (his own Pompadour) and Cherubino hides in the **Drawing Room**. The Count arrives to court Susanna, Basilio arrives to teach music lessons, and finally Figaro arrives with the entire household staff to offer the Count calculated praise for not violating Susanna's virtue. The Count won't be pressured, however. Cherubino is exiled to a regiment at Dover and the bridal couple make a show of sending the frightened boy on his way.

ACT II • Mid-morning

The Countess awakens in her bedroom, the **White Chamber**. Susanna and Figaro join her and plot to save their marriage. Susanna will make an appointment to meet the Count and send Cherubino (disguised as a woman) in her place. To distract him from Marcellina's campaign, Figaro will present the Count with proof that the Countess has a lover: He will send the Count an anonymous note via Basilio.

Cherubino enters and the women dress him for the ruse.

When the voice of the Count is heard, Cherubino (who should be in Dover) locks himself in the closet. The Count enters and, having received Figaro's note, is convinced the Countess is hiding a lover. Once the Count departs, Cherubino escapes through the window and Susanna hides herself in Cherubino's place. When the Count returns and discovers Susanna, he begs the Countess's pardon for his mistrust.

Figaro enters, summoning everyone to the wedding, Antonio enters, complaining about the damage done to his garden by Cherubino's hasty exit, and finally Marcellina enters and demands that Figaro be forced to marry her. Each party pleads his or her case and the Count, combing legal books for precedents, agrees to convene a court. Unless quickly resolved, the marriage of Figaro will surely be undone.

Intermission

ACT III - Afternoon

The Countess and Susanna have formed a new plan. Susanna will once again agree to meet the Count, but this time the Countess will go in Susanna's place, and Susanna will masquerade as the Countess. The discovery of the truth, they hope, will subdue the Count and soften his heart. To remove the threat of Marcellina's suit, the Countess will pay off Figaro's debt.

In the **Library**, Susanna baits the Count by inviting him to an evening rendezvous.

Meanwhile, on the **Terrace**, Marcellina has won the verdict of Judge Don Curzio and a startling fact comes to light.

The Countess vows to revive her marriage in the **Hall**. Later, on the **Terrace**, the Countess and Susanna write a last love note which they seal with a pin.

Cherubino is discovered just as the wedding party assembles on the **Front Steps** and the double marriage of Figaro and Susanna proceeds.

At the wedding feast, the Count is overjoyed to receive Susanna's hand-written note and Barbarina is instructed to return the pin as confirmation that he will indeed meet his maidservant in **The Pine Grove**.

ACT IV • Sunset

Barbarina, on her way back to Susanna, has dropped and lost the pin. When Figaro learns Susanna has arranged to meet the Count he assumes the worst and swears revenge on faithless women.

Susanna, warned by Marcellina that Figaro will by spying, arrives pretending to anticipate the Count's arrival.

The Count's appearance, however, is preceded by the unplanned entrance of Cherubino, whose mistaking of the Countess for Susanna is the first in a long string of misunderstandings, which continue until the Countess finally reveals herself.

The Count, forced to see himself as he really is, implores the Countess's forgiveness, which she grants.

Pardons are liberally exchanged as reconciled members of the household end the day celebrating the marriage of Figaro.

Marriage of Figaro Orchestra

Conductor and Music Director	Clayne W. Robiso
Assistant Conductor (performing January 27)	Christiaan Cra
Principal Coach and Harpsichord	Robin Hancoc
Cello Continuo	Hans Twitche

Violin I
Heidi Sorenson, *principal*
Heidi Kieth
Ryan T. May
Erin Spackman
Hilary Pothier
Rachel Bastian

Violin II
Amman Starr, *principal*
Arian Goodman
Cathy Higginson
Hilary Kiser
Emily Miller
Sarah Johnson

Viola
Cynthia Covington
Marta Franson
Libby Nally
Molly Sanchez

Cello
Hans Twitchell, *principal*
David Dastrup
Julia Stratton
Marianne Szoke

Bass Cello
Angela Cooley
Tyler Johnson

Flute
Marquelle Revo
Rebecca Cook

Oboe
Lindsay Robison
Heather Martin

Clarinet
Deborah Brown
Angela Carter

Bassoon
Amanda Bryan
Kasey A. Koch

Horn
Brad Barlow
Michael Richards

Trumpet
Richard Tate
Bethanie Post

Timpani
Jason C. Spiesman

Artistic Staff

Production Design and Stage Direction	David Warn
Music Direction and Conductor	Clayne Robis
Lighting Design	Lisa Wyga
Costume Design	Margo Seamo
Scenic Design	Stuart Lew
Sound Design	Joe Anders
Production Stage Manager	Loraine Edwar

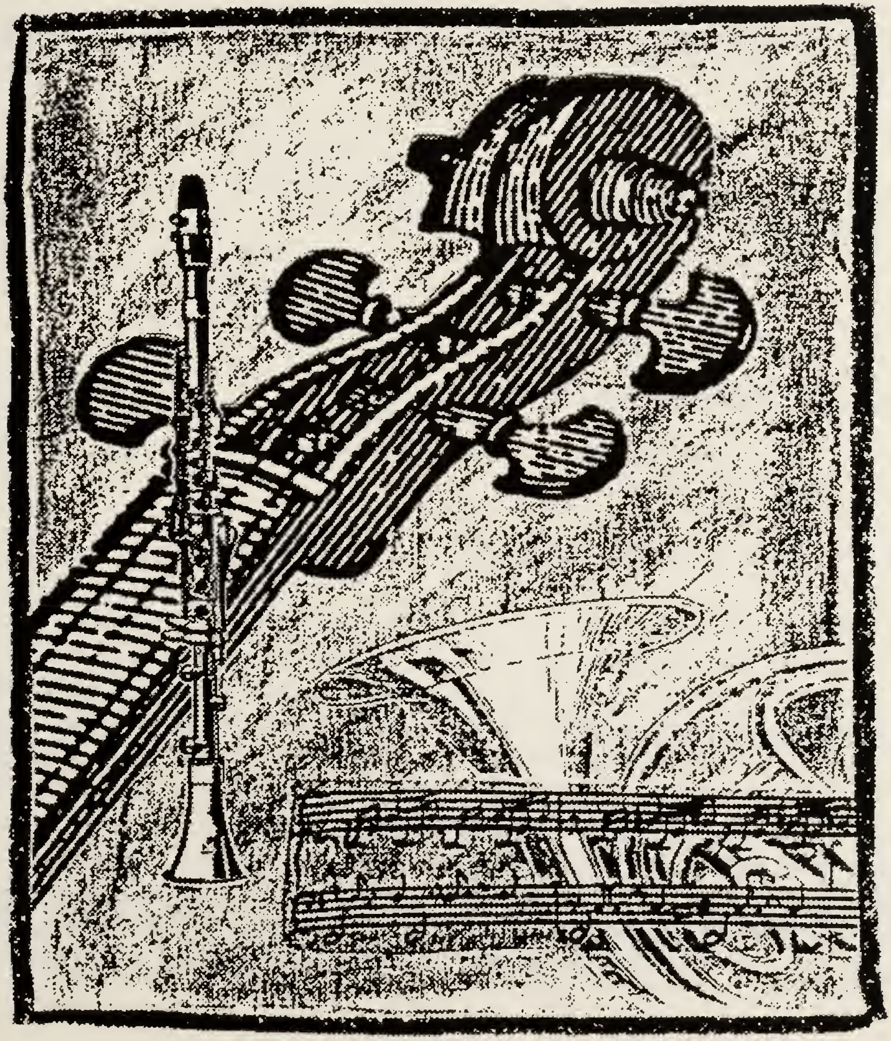
Production Staff

Executive Director	Clyn Barr
Producer	Janielle Christense
Division of Arts Director	Ken Crossl

Assistant Director	Veronica Hans
Principal Coach	Robin Hanco
Coach/Asst. Conductor	Christiaan Cra
Assistant Stage Manager	Adrian Rig Curtis C

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

BYU CHAMBER ORCHESTRA
Bryce Rytting, ***director***



January 27 - February 4, 1995
New Mexico and Arizona Tour

Tonight's program will be taken from the following selections:

Brandenburg Concertos	Johann Sebastian Bach (1685-1750)
Symphony No. 8 in F Major, Op. 93	Ludwig van Beethoven (1770-1827)
Pelleas and Melisande Suite, Op. 80	Gabriel Fauré (1845-1924)
Jeux d'Enfants (Children's Games), Op. 22	Georges Bizet (1838-1875)
Symphony No. 35 in D Major, "Haffner"	Wolfgang Amadeus Mozart (1756-1791)
Overture to the Barber of Seville	Gioachino Rossini (1792-1868)
Blue Danube Waltz, Op. 314	Johann Strauss, Jr. (1825-1899)
Pizzicato Polka	Johann Strauss, Jr. (with Josef Strauss (1827-1870)

Chamber Orchestra
Bryce Rytting, *director*

Violin I
Jenny Garrett
Paula Gehring
Tricia Meilstrup
Jennie Peterson
Sara Lynn Wilcox

Violin II
Becky Wright
Rachel Bakes
Alena Hatch
Jane Thompson
Sonia Walker

Viola
Emily Barrett
Becky Anderson
Natalie Burton
Zara Christopher
Leilani Parente

Cello
Lisa Hofhiens
Kristiana Dahlquist
Emma Farnsworth
Anneliese Lau
Jeff Slade

Bass
Todd Coleman
Rebecca Donoho

Flute
Lisa Poll
Sue Stoddard

Oboe
Carrie Streeter
Melissa Oxborrow

Clarinet
Amy Lee
Marci Morgan
Bassoon
P.J. Woolston
Mike Dalby

Horn
Matt Croft
Sonja Gray
Barbara Johnson
Duane Anderson

Trumpet
Rulon B. Hillam
Rick Winscot

Percussion
Tiffany Bourgeois

Bryce Rytting's musical education has depth and variety. His first degree was in music theory from the University of Utah in 1977. He was awarded a fellowship and studied for three years at the Frankfurt Conservatory, where he earned a degree in conducting. Rytting received a master's degree in musicology from Princeton in 1986, and is currently pursuing a Ph.D. in musicology at Princeton. In addition, he has studied at the Guildhall School of Music and Drama in London and Rutgers University. During a break in his graduate studies at Princeton, Rytting taught at the Eastman School of Music. He joined the musicology faculty at BYU in 1989. In both 1993 and 1994 he has received the Student Award for Excellence in Teaching. He is in demand as a chamber music coach and teaches private conducting lessons. In addition, Rytting directs Pro Musica, a classical choir based in Salt Lake City. His wife, Lysa, is a professional harpist. The Ryttings have three children.

The Chamber Orchestra originates in the Brigham Young University Department of Music. BYU is one of the nation's largest private universities with over 27,000 students from all parts of the United States and more than 90 foreign countries.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, January 25, 1995 - 7:30 pm
Madsen Recital Hall

Orion String Quartet

Daniel Phillips, *violin*
Todd Phillips, *violin*
Steven Tenenbom, *viola*
Timothy Eddy, *cello*

Program

*String Quartet in D Minor, K. 421
Wolfgang Amadeus Mozart
(1756-1791)
    Allegro
    Andante
    Menuetto: Allegretto
    Allegro ma non troppo

*String Quartet No. 2 (1958)
Leon Kirchner
(b. 1919)
    Moderato -
    Adagio -
    Allegro molto

Intermission

**String Quartet in C Major, Op. 59, No. 3
Ludwig van Beethoven
(1770-1827)
    Introduzione: Andante con moto; Allegro vivace
    Andante con moto quasi Allegretto
    Menuetto: Grazioso
    Allegro molto

* Daniel Phillips plays first violin
**Todd Phillips plays first violin

Orion String Quartet

The Orion String Quartet has gained international recognition as one of the most eloquent and dynamic quartets performing today. Violinists Daniel Phillips and Todd Phillips, violist Steven Tenenbom, and cellist Timothy Eddy formed the group, each having distinguished themselves individually.

The Chamber Music Society of Lincoln Center has chosen the Orion String Quartet as its Quartet-in-Residence. They are also in residence at the Santa Fe Music Festival and the Mannes College of Music in New York City.

Singled out by Isaac Stern as representative of the next generation of excellence in chamber music, the Quartet performed as part of Carnegie Hall's Centennial Celebration. They have also been heard in recent seasons at New York's 92nd Street Y, Washington, D.C.'s Kennedy Center and in concert halls throughout North America.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, January 26, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Laurence Lowe, *horn*

Dian Baker-Drinkall, *piano*

Program

Sonata for Horn and Piano (1945) — Thomas Beversdorf
    Vivace
    Andante sostenuto
    Allegro moderato

España — V. Buyanovsky

Somewhere — Kim Scharnberg

Intermission

Adagio (from the *Toccata in C Major for Organ*) — Johann Sebastian Bach
(1685-1750)
transcribed by L. Lowe

Sonata No. 3 for Horn and Piano (1970) — Alec Wilder

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Costumer	Lisa Oliphant
Assistant Costumer	Carolyn Smith
Assistant Costume Designer	Douglas Flandro
Cutter	Deanne DeWitt
Stitchers	Christena Boufont, Jeffrey R. Criddle, Tara Degrey, Deanne DeWitt, John Davies, Melissa Parker, Louella Powell, Linda Fern Rose, Mary Sabin, Debra Seamons, Julianna Tollestrup, Marian Tollestrup, Elisa Zavala
Makeup Designer	Rebekah Eagar
Makeup Execution	Sherena Skidmore, Katri Call, Allison Thomas
Dresser	Nancy Kessinger
Technical Director	O. Lee Walker
Associate Technical Director	Frank Weight
Technical Assistant	P. Searls Webecke
Expeditor	Guy Welker
Technical Crew	Rebecca D. Moleff Production Services
Master Carpenter	Frank Weight
Assistant to Master Carpenter	Mike Wadsworth
Scenic Studio Crew	Glenn Kubricky, Ben Garner, Chris Higbee, Ian Gilmore,Donald Jenkins, Willis Knapp, Ryan Nelson, Doran L. Smith, Kevin Blumer, Dallas Gale, Blake Rothstein
Master Scenic Artist	Seven Nielsen
Scenic Artist	Doran Smith
Assistant Scenic Artist	Blake Rothstein, Ian Gilmore, Richard Clifford
Properties Advisor	Loraine Edwards
Properties	Shawnda Ludlow Doug Flandro, Nathan Ogiilvie
Master Electrician	Maggie Bailey
Light Board Operator	Maggie Bailey
Production Manager	Michael G. Handley
Production Secretary	Erin McGuire
Scheduling Manager	Mary Chamberlain
Box Office Manager	Paul Deurden
House Manager	Robert Horlacher
Publicity and Marketing	Cherise Adams, Lane Hunter, Alan LeFleur, Joyce Miller
Publicity Photographer	Mark Philbrick
Business Manager	Britt Pearson
Accountant	Reed Matthews

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 1, 1995 - 7:30 pm
Madsen Recital Hall

UTAH SAXOPHONE QUARTET

Ray Smith, *soprano and alto saxophones, flute and clarinet*
Daron Bradford, *alto saxophone, flute and clarinet*
David Feller, *tenor saxophone, flute and clarinet*
Gaylen Smith, *baritone saxophone and clarinet*
Assisted by:
Mark Watkins, *baritone saxophone and flute*

Sevilla	Isaac Albeniz (1860-1909)
One for Four	Cynthia Folio
Flûtes en Vacances Flûtes Pastorales: Allant-avec fraîcheur et simplicité Flûtes Joyeuses: Vif et léger	Jacques Castérède (1926-)
A Study in Contrasts The Demure: Larghetto The Delightful: Scherzando	Sammy Nestico (1924-)
Variations on a Theme of Paganini	Kenneth A. Wilson
Petit quatuor pour saxophones Sérénade comique: Molto vivo	Jean Françaix (1912-)
Quartet in C Major, op. 76. no. 3 Allegro	Joseph Haydn—Stanton (1732-1809)

Intermission

Quatuor pour saxophones Andante Allegro non troppo	Alfred Desenclos (1964-)

The Cascades	Scott Joplin—Arthur Frackenpohl (1868-1917)
A Time for Love	Johnny Mandel—Bob Florence
Take Five	Paul Desmond—Bob Florence (1924-1977)
Toccata in F	Lennie Niehaus (1929-)
Junk Food Blues	Arr. by Ray Smith

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 7, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Escalante Trio

Donna Fairbanks, *violin*
Nicole Jackson, *cello*
Hyeon-Ju Heo, *piano*

Trio in G Major, Hob. XV:25	Joseph Haydn
Andante	(1732-1809)
Poco Adagio	
Finale--Rondo all'Ongarese	
Trio in E Minor, Op. 67	Dmitri Shostakovich
Andante	(1906-1975)
Allegro non troppo	
Largo	
Allegretto	
TrioNo. 1 in B Major, Op. 8	Johannes Brahms
Allegro con brio	(1833-1897)
Scherzo--Allegro molto	
Adagio	
Allegro	

**The Esacalante Trio is names after Fray Silvestre Velez de Escalante, a Spanish explorer who entered Utah Valley in 1776 and authored the first written description of the area.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
PERFORMING ARTS SERIES

presents

THE SECRET GARDEN

FEBRUARY 7 & 8, 1995
DE JONG CONCERT HALL
7:30 P.M.

A Big League Theatricals Production

THE SECRET GARDEN

Book and Lyrics by
MARSHA NORMAN

Music by
LUCY SIMON

based on the novel by Frances Hodgson Burnett

with
(in alphabetical order)

Ted Anderson
Bryant L. Carroll
Becca Daniels
Rebecca Finnegan
Jason R. Fleck
Kelly Fleck
Todd Foland
David Gethmann
Mierka Girten
Tina Gluschenko
Jessica Hallock
Lars Kvalvaag
Matthew Orlando
Melinda Prince
Russell Alan Rowe
Allan Shilling
Carolyn Stevens
Rebecca Stevens
Jeremy Webb

Scenery Designed by
MICHEAL SMITH

Costumes Coordinated by
TOMÁS

Lighting Designed by
R. LEE KENNEDY

Sound Designed by
THOMAS BOTHOF

Dialect Consultant
GILLIAN LANE-PLESCIA

Musical Director
MICHAEL THOMAS

General Manager
GINA WILLENS

Executive Producer
DEBORAH DENENBERG

Production Supervisor
ALEE RALPH

Choreography by
JANET LOUER

Directed by
VICTORIA BUSSERT

Original Broadway Production Produced by: Heidi Landesman, Rick Steiner, Frederic H. Mayerson, Elizabeth Williams, Jujamcyn Theatres/TV ASAHI and Dodger Productions
Originally produced by the Virginia Stage Company
Charles Towers, Artistic Director
This Tour originated by and produced in association with Pegasus Players, Chicago, IL
in conjunction with Big League Theatricals, Inc.
Producing Director: Robert C. Strickstein
Exclusive Tour Direction by Big League Theatricals, Inc.
John Starr, Director of Booking

Cast of Characters

Lily	CAROLYN STEVENS
Mary Lennox	REBECCA STEVENS

In Colonial India, 1906:

Fakir	RUSSELL ALAN ROWE
Ayah	MIERKA GIRTEN
Rose (Mary's mother)	MELINDA PRINCE
Captain Albert Lennox	TODD FOLAND
Lieutenant Peter Wright	MATTHEW ORLANDO
Lieutenant Ian Shaw	BRYANT L. CARROLL
Major Holmes	JASON R. FLECK
Claire (his wife)	TINA GLUSCHENKO
Alice (Rose's friend)	KELLY FLECK

At Misselthwaite Manor, North Yorkshire, England, 1906:

Archibald Craven (Mary's uncle)	TED ANDERSON
Dr. Neville Craven (his brother)	DAVID GETHMANN
Mrs. Medlock (the housekeeper)	REBECCA FINNEGAN
Martha (a chambermaid)	BECCA DANIELS
Dickon (her brother)	JEREMY WEBB
Ben (the gardener)	ALLAN SHILLING
Colin	LARS KVALVAAG
Mrs. Winthrop	TINA GLUSCHENKO
Understudy for Mary Lennox	JESSICA HALLOCK

ALL OTHER PARTS ARE PLAYED BY THE ENSEMBLE

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For Mary Lennox, Colin-Jessica Hallock; *For Lily*-Melinda Prince; *for Archibald Craven, Dr. Neville Craven, Captain Albert Lennox*-Jason R. Fleck; *for Martha, Ayah*-Tina Gluschenko; *for Dickon, Fakir*-Bryant L. Carroll; *for Rose*-Kelly Fleck; *for Lt. Wright, Lt. Shaw, Major Holmes*-Russell Alan Rowe; *for Mrs. Medlock*-Mierka Girten; *for Ben*-Matt Orlando.

TOUR STAFF

Company Manager	GREG P. WEISS
Production Manager	DEBBIE R. ALLEY
Technical Director	JASON JUENKER
Stage Manager	SUZIE TUCKER
Assistant Stage Manager/Props	KEVIN D. MILICAN
Master Electrician	C.J. BART
Sound Engineer	MARCUS ROSS
Wardrobe/Wigs Supervisor	JESSICA M. MINCZESKI
Assistant Electrician	JESSI HURD
Assistant Technical Director	BRIAN C. MOORE
Assistant Electrician/Sound Technician	JEREMY C. CARTER
Dance Captains	TODD FOLAND, TINA GLUSCHENKO
Children's Guardians	DARCY HALLOCK, KATHY KVALVAAG
Tutor	On Location Education, KAREN LAMB
Cast Bus Driver	BRUCE CHAPIS
Truck Drivers	JIM McKENNA, BILLY ROGERS

TOURING ORCHESTRA

Musical Director	MICHAEL THOMAS
Keyboards	CYNTHIA STEVENS
Reeds	MARK TARABUSI
Reeds	BRIAN K. BLAUCH
Trumpet	MARK HOKE
Trombone	MIKE EPSTEIN
Percussion	CYNTHIA BOWERS

CREDITS

Children's tutoring provided by On Location Education, Inc., New York, NY; Sound Package by Twin Town Sound, Minneapolis, MN; Lighting Package by Production Arts, New York; Scenery Construction by Scenic View, Chicago, and Heartland Scenic, Omaha, NE; Production Photography by Jennifer Girard; Cast Vehicle provided by Tri State Tours; Crew Vehicle provided by J and S Enterprises; Trucking provided by Clark Transfer. Travel arrangements provided by Bear Creek Travel, Medford, OR, Rena Novak, Owner 1-800-828-1386; Hotel Arrangements provided by Hospitality Resources, Lakeland, FL.

SYNOPSIS OF SCENES

ACT ONE

Opening
“Opening Dream” .... Lily, Fakir, Mary & Company
India
“There’s A Girl” .... Company
A Train Platform in Yorkshire
The Door to Misselthwaite Manor
“The House Upon the Hill” .... Company
Mary’s Room
The Gallery
“I Heard Someone Crying” .... Mary, Archibald, Lily & Company

Scene 1: Mary’s Sitting Room
“A Fine White Horse” .... Martha

Scene 2: The Ballroom
“A Girl in the Valley” .... Lily, Archibald, Rose & Dancers

Scene 3: In the Maze/The Greenhouse
“It’s a Maze” .... Ben, Mary, Martha & Dickon
The Edge of the Moor
“Winter’s on the Wing” .... Dickon
“Show Me the Key” .... Mary & Dickon

Scene 4: Archibald’s Library
“A Bit of Earth” .... Archibald

Scene 5: The Gallery
“Storm I” .... Company
“Lily’s Eyes” .... Archibald & Neville

Scene 6: The Hallway
“I Heard Someone Crying” .... Mary & Company
“Storm II” .... Company

Scene 7: Colin’s Room
“Round-Shouldered Man” .... Mary & Colin

Scene 8: On the Grounds/The Door to the Garden
“Final Storm” .... Company

THERE WILL BE ONE INTERMISSION.

ACT TWO

Scene 1: The Tea Party Dream/The Other Side of the Door
“The Girl I Mean to Be”........Mary & Company

Scene 2: Archibald's Dressing Room
“Quartet”........Archibald, Neville, Rose & Lily

Scene 3: Colin’s Room
“Race You to the Top of the Morning”........Archibald

Scene 4: The Greenhouse
“Wick”........Dickon & Mary

Scene 5: Colin’s Room
“Come to My Garden”........Lily & Colin

Scene 6: In the Maze/The Garden
“Come Spirit, Come Charm”........Mary, Martha, Dickon, Fakir, Ayah, Lily & Company
“A Bit of Earth” (reprise)........Lily, Rose & Albert

Scene 7: The Library
“Disappear”........Neville

Scene 8: Mary’s Room/Paris
“Hold On”........Martha
“Letter Song”........Mary & Martha

Scene 9: Archibald’s Rooms in Paris
“Where in the World”........Archibald
“How Could I Ever Know”........Lily & Archibald

Scene 10: The Garden
Finale........The Company

THE SECRET GARDEN is a story of one girl's journey from childhood into adulthood. Ten year old Mary Lennox awakens one morning in India to discover that her parents and all of the surrounding compound of English residents have been killed by a cholera epidemic. Soon she is being swept along, without explanation, to her uncle Archibald's gloomy mansion in Yorkshire, to be raised by strangers. Her only possession is a cameo picture of her Aunt Lily, her uncle's wife.

In Yorkshire she finds her uncle so distracted and depressed by Lily's death, 10 years earlier, that he can barely remember that Mary is now living under his roof. Spoiled, unruly, and left to wander the gardens and take care of herself, Mary nonetheless befriends a servant girl, Martha, her brother Dickon, and the estate's head gardener, Ben Weatherstaff. But none of them will tell her the truth about the mysterious locked garden behind the estate, nor will they shed any light on Mary's persistent claim that every night she hears someone crying in the house.

As Mary takes the situation into her own hands, her personality undergoes a transformation. She discovers first the long lost key to the secret garden, and then the door which leads to her equally neglected cousin Colin, who has been bedridden since birth. With the help of Dickon, Martha and Ben, Mary brings the secret garden back to life, and reunites her new family in love.

THE SECRET GARDEN

WHO'S WHO

TED ANDERSON *(Archibald Craven)* is very happy to be doing *The Secret Garden*, his third national tour with Big League Theatricals. Other Big League tours include *The Rocky Horror Show* and *The Best Little Whorehouse in Texas.* Other credits include the Troika Organization's national tour of *Fiddler on the Roof* as Perchik; Curly in *Oklahoma* and Jesus in *Godspell*, both in Portland, Oregon, and *Jesus Christ Superstar* at the Colonial Theatre. Originally from Virginia, Ted has been living in New York City for the past six and a half years where he has been writing and performing sketch comedy with Gotham City Improv.

BRYANT L. CARROLL *(Lt. Ian Shaw)* has not yet had the chance to say he is a native New Yorker because he hasn't been able to stay there long enough. The shows that he's done out of a suitcase consist of *The King & I, Fiddler on the Roof, Evita,* etc., etc., etc. But on a serious note, he is very pleased to be working on *The Secret Garden* as it has been one of his dream shows. Thanks for a dream come true.

BECCA DANIELS *(Martha)* was last seen in the Jeff nominated production of Sondheim's *Assassins* at Pegasus Players. Other Chicago credits include *Son of Fire* (Jeff recommended) and *St. Joan of the Stockyards* at Bailiwick Repertory, *Captain Clean* with Music Theatre Workshop, and a staged reading of *Laws*, a new play by Christopher Cartmill at the Chicago Dramatists Workshop. Becca received her BFA in Musical Theatre from the University of Michigan in Ann Arbor where she was seen in *A Chorus Line, A Little Night Music*, and as Little Red Riding Hood in *Into the Woods*. She'd like to dedicate her performance to Mom and Dad for being so amazing, and to her new niece, Olivia, who she knows will grow up to be just as stubborn, opinionated and precious as Mary Lennox.

REBECCA FINNEGAN *(Mrs. Medlock)* is an Ohio native who has performed extensively in Cincinnati, Dayton, and Middletown (so if you're an Ohioan you know where these places are!). She has also been seen in Arkansas, Texas, Philadelphia, Arizona and Wyoming. Rebecca wishes to thank Mom and Laura. I love you.

JASON FLECK *(Major Holmes)* is a Phoenix native and graduate of Arizona State University with a degree in Musical Theatre Performance. Although he moved to Chicago in 1992, Jason has spent most of that time performing throughout the country. Regional credits include the Count de Chandon in *Phantom* (Circa 21), the Prince in *The Little Mermaid* (Kidstuff Touring Theatre), the Red Shadow in *Desert Song* (College Light Opera Co.), Freddy in *My Fair Lady* (College Light Opera Co.), the Tom Lehrer review *Tom Foolery* (Mill Ave. Theatre) and the review of *1940's: When Radio Was King* at Musicana Dinner Theatre. Jason is especially happy to be touring with his wife, Kelly, and would like to thank all of his family for their love and support.

KELLY FLECK *(Alice/Jane)* happily joins the cast of *The Secret Garden* after her most recent engagement doing *Oliver* at Candlelight Dinner Playhouse. Her favorite roles include: Florence in Yestin/Kopit's *Phantom*, Polly Peachum in *Three Penny Opera*, Kathy in *Company*, Fan in *Scrooge & Co.*, Joan of Arc in *Goodtime Charley*, and the title role in *Cinderella.* Kelly has worked in regional theaters from Portland, Oregon to Falmouth, Massachusetts, stopping only to earn a Bachelor's in Musical Theatre Performance from Arizona State University. She would like to thank her parents and her brand new husband (also in this program) for their support and undying love.

TODD FOLAND *(Capt. Albert Lennox)* is pleased to be appearing in *The Secret Garden*, which marks his second national tour with Big League Theatricals. Credits include *You're Gonna Love Tomorrow,* *Assassins, Barnum, Personals, Starting Here...Starting Now, The Elephant Man,* and *Bent.* A native Hoosier, Todd thanks his family for their unconditional love and support, and feels sincerely blessed for the opportunity not only to travel again, but also to nurture the secret gardens hidden across the country.

DAVID GETHMANN (*Dr. Neville Craven)* has been seen recently as Miles Hendon in *The Prince and the Pauper* and in *Son of Fire*, both by Christopher Moore. Last year, Mr. Gethmann appeared in Brecht's *Saint Joan of the Stockyards* (with music by Mr. Moore) at Bailiwick Repertory, and in *Plain & Fancy*, in which he played Papa Yoder for seven months. He is excited beyond speech to be a part of this production.

MIERKA GIRTEN *(Ayah)* just returned to from Ohio where she performed in *Beehive* for the 2nd time as Tina Turner and Lesley Gore. Originally from Cincinnati, Mierka received her BFA from Wright State University and studied in the graduate program at the Theatre School of DePaul. Performing credits include Audrey in *Little Shop of Horrors,* Lizzie in *Baby*, Cherie in *Bus Stop*, Sally Bowles in *Cabaret*, and Bianca in *The Taming of the Shrew*. Mierka has also performed with the Cincinnati Opera in *Aida* and *Norma*. You may have seen Mierka in several "Pringles" commercials. She has also played Ida in Green Bay's Opera Company in *Die Fledermaus,* and Illinois Theatre Company's *Separation*. Mierka would like to thank Bob, Rose, Sam and Brando. I love you.

TINA GLUSCHENKO (*Claire Holmes/Mrs. Winthrop)* is very happy to be working with Big League Theatricals and once again after touring as Cinderella in their production of *Into the Woods* a few years ago. Past performances in Chicago include *Anyone Can Whistle, You're Gonna Love Tomorrow*, and an original monologue by Nichole Hollander for The Glass Ceiling Project at Pegasus Theatre. Other Chicago credits include *Ghost in the Machine* and *My Thing of Love* at Steppenwolf, and *Working Magic* at Victory Gardens.

JESSICA HALLOCK (*Mary Lennox understudy/Ensemble)* is pleased to be participating in her first national tour. She has appeared in numerous regional theater productions and has enjoyed her involvement in dinner theater musicals, such as *Seven Brides for Seven Brothers, The Sound of Music,* and *Meet Me In St. Louis*. An active sixth grader, Jessica enjoys singing, dancing, piano, language arts, and playing with her dog, PJ. Jessica thanks her brother Christian and her parents for their love and support.

LARS KVALVAAG (*Colin Craven)* has enjoyed performing with the Marquis Theater and its Michigan Opera affiliates for the last two years, and has appeared in six productions. He is twelve years old and has two younger sisters, all of whom were born in Norway. The family has performed together in various seasonal programs. Lars loves drawing with oil crayons and is known for his poetry. Lars' poetry is representing his area's seventh grade classes in the Michigan State Finals. Lars is happy to be traveling with *The Secret Garden* and all of its talented cast. Lars thanks his family for helping make all of this possible. I love you.

MATTHEW ORLANDO *(Lt. Wright)* is happy to be making his first appearance with Big League Theatricals. Matt is thoroughly enjoying this run of *The Secret Garden* and looks forward to returning to his home town of Chicago where he has been performing consistently in such shows as *Do Black Patent Leather Shoes Really Reflect Up, Love Comics*, and *A Chorus Line.* Most recently Matt was seen as Spats in *Sugar* at the Apple Tree Theater. Prior to this he had been performing at different theaters across the country and in Japan. Past credits include Bruce in *On The Twentieth Century*, Eddie in *Black Patent...,* Dino in *The Rink*, and The Narrator/Mysterious Man in *Into the Woods.*

MELINDA PRINCE *(Rose Lennox)* is thrilled to be making her first appearance with Big League Theatricals in this production of *The Secret Garden*. She was last seen in *Mame* at the Candlelight Playhouse in Chicago. Melinda sang background vocals for Perry Como on his holiday tour, and last Christmas performed with the Indianapolis Symphony in Ameritech's *A Yuletide Celebration*. She recently received her Bachelor's Degree in music and theatre from Indiana University. Her summer work included performing the title role in *Little Mary Sunshine* at the Brown County Playhouse as well as two years at Busch Gardens in Virginia.

RUSSELL ALAN ROWE (*Fakir)* is happy to be back with Big League Theatricals since touring with them in *Into the Woods*. Mr. Rowe was last seen in the title role in *Don Juan on Halsted* at the Theatre Building in Chicago. Other recent credits include *As The Beaver* with Zebra Crossing where he appeared as Ricky Ricardo, and *Dirty Dreams of a Clean Cut Kid* With Bailiwick Repertory. He also created the role of Tournell in Buffalo Theatre Ensemble's highly successful mounting of *Hotel D'Amour*, a new musical play by Jack Helbig and Gregg Opelka; *The Tempest* at Body Politic; *The Rothschilds* with Apple Theatre; *Laughing Wild* at the Theatre Building; *The Mating Dance* with Torso Theatre; and the original Jeff nominated production of *Laughing Wild* at Bailiwick Repertory.

ALLAN SHILLING (*Ben*) is originally from Massillon, Ohio. He now resides in Franklin, PA (outside Pittsburgh - GO STEELERS!). Allan has most recently appeared in two original plays, *Winter Solstice* by Marjorie Stewart and *Italian Rum Cake* by Jules Tasca for the Pittsburgh New Works Festival. Other Pittsburgh productions include *Driving Miss Daisy, Run For Your Wife, The Love Suicide at Scholfield Barracks* and *The Incomparable Max.* For the Erie Playhouse in Pennsylvania he played Warbucks in *Annie* and also appeared in *1776!* Other roles include Anderson in *Shenandoah,* Dr. Dreyfus in *Promises, Promises* and Jud in *Oklahoma*. Allan graduated from Heidelberg College in Tiffin, Ohio and Case Western Reserve University in Cleveland, Ohio.

CAROLYN STEVENS *(Lily)* received her Masters Degree in opera from North Carolina School of the Arts. She has appeared in regional productions of *My Fair Lady* (Eliza), *The King and I* (Anna), *Camelot* (Guenevere), *H.M.S. Pinafore* (Josephine), and *Carousel* (Julie Jordan), and has premiered *Banjerman* (Virginia) and *Isabella* (Isabella). Some of her opera roles include *Magic Flute* (Papagena), *Postcard from Morroco* (Lady with a Cake Box) and the premiere of *Tongues of Fire* (Karen). She has appeared as a soloist with many N.C. symphonies, and is a member of the West End Chamber Ensemble. She is the proud mother of Rebecca Stevens (Mary Lennox); and thanks her other two children and her husband for helping to make this tour possible.

REBECCA STEVENS *(Mary Lennox)* began her career on stage at age two, singing with the Tune Mammals, a family quintet, in a concert with the North Carolina Symphony. Since then she has had a diverse career including stage, film, print, and recording. Some of her favorite roles have been Pearl in the award-winning children's film *Boyd's Shadow*, lead dancer (Eliza) in *The King and I*, Gretl in *The Sound of Music*, and creating the role of Becca in *Froglevel Tales* in Los Angeles. She and her family have recorded a delightful cassette of her father's original songs titled "Too Cute to Spank". Rebecca plays the flute and studies ballet at the North Carolina School of the Arts.

JEREMY WEBB *(Dickon)* is a 1994 graduate of the North Carolina School of the Arts. Recent projects include Huck in *Big River* for the New York State Theater Institute, Brick in *Cat on a Hot Tin Roof*, and Frank in *Annie Get Your Gun* for Summer Repertory Theatre, Santa Rosa, CA. He has performed with the Georgia Shakespeare Festival, and was Macheath in Victoria Bussert's *The Three Penny Opera*. Immediately following *The Secret Garden,* Jeremy will play Pentheus in *The Bakkhai* at the Great Lakes Theatre Festival under the direction of Gerald Freedman.

VICTORIA BUSSERT *(Director)* returns to Big League Theatricals/Pegasus Players where prior tours include *Into the Woods, Barnum, Buddy: The Buddy Holly Story,* and *Once On This Island.* Prior credits with Pegasus include *Pacific Overtures, The Frogs, The Death of Carmen, Songs of Bubblin' Brown Sugar, You're Gonna Love Tomorrow, Anyone Can Whistle* (Jeff Citation - Direction), and *Assassins* (Jefferson Citation - Production). Victoria is the Associate Director of the Great Lakes Theatre Festival where she has directed *Noel and Gertie, Rough Crossing, La Ronde, Threepenny Opera,* and *Lady Day at Emerson's Bar and Grill.* New York credits include *Winterman* for Dance Theatre Workshop and *The Gig* by Douglas Cohen for the Manhattan Theatre Club. Ms. Bussert has been selected by the National Musical Theatre Institute to direct a new opera, *The Passion of Lizzie Borden*, on the grounds of the Eugene O'Neill estate in August. This one's for Mom, who read me *The Secret Garden* and many others a long time ago.

JANET LOUER (*Choreographer)* returns for her fourth production with Big League Theatricals/Pegasus Players, having choreographed *Into the Woods, Barnum,* and *Buddy: The Buddy Holly Story* (Jefferson Citation - Choreography). Prior productions with Pegasus Players include *The Frogs, Anyone Can Whistle, You're Gonna Love Tomorrow, The Death of Carmen* and *Assassins* (Jefferson Citation - Production). Ms. Louer's regional credits include *Noel and Gertie* and *The Lady From Maxim's* for the Great Lakes Theatre Festival; *Company, Goblin Market, A Little Night Music, The Mystery of Edwin Drood, Once On This Island,* and *Follies* (Northern Ohio Live Award - Choreography) for Cain Park; *Don Giovanni* for Pennsylvania Opera Theatre; and *Working, Pacific Overtures* and *Threepenny Opera* for Skylight Opera. Janet is completing her master's degree in dance therapy at Columbia College, having pioneered the process of creative synthesis. Her proudest production is that of her daughter, Tamarind Montana Dicksen.

MICHEAL SMITH (*Scenic Designer*) recently designed the new Off-Broadway musical *Sharon*, written and directed by Geraldine Fitzgerald, as well as the critically acclaimed New York production of *Theda Bara and the Frontier Rabbi.* Mr. Smith designed the National Tour of *The Best Little Whorehouse in Texas* and he designed additional scenery for the recent National Tour of *La Cage aux Folles* starring Lee Roy Reams and Walter Charles. He has also designed *Safe Sex* for Harvey Fierstein, *Nunsense* at Theatre by the Sea, and 15 productions for Connecticut's Broadway Theatre. Mr. Smith has worked extensively all over the East Coast and Midwest and has designed over 80 theatrical productions as well as corporate special events, variety shows, advertising campaigns, and painted murals.

R. LEE KENNEDY (*Lighting Designer)* is delighted to be returning to Big League Theatricals after having designed their National Tour of *Once On This Island* for which he received a Jeff nomination. Chicago credits include The Young Playwrights Festival and the Chicago premiere of Sondheim's *Assassins* for Pegasus Players, *Oklahoma,* and *The Sound of Music* for Marriott's Lincolnshire Theatre, and *Loosey Goosey, Little Red, Sleeping Beauty,* and *Young King Arthur* for Marriott's Theatre for Young Audiences. Other lighting credits include *One Night in Venice* for Light Opera Works, *Mud* for Piven Theatre at Victory Gardens, *Dirty Hands* for Mary-Archie Theatre, *Fool for Love* and *The Babysitter* for Parallax, and *Blithe Spirit* and *You Can't Take It With You* for Northwestern University Summer Drama Festival. Lee has an MFA in stage design from Northwestern University where he has also taught lighting design. He spent the 1991 season as Lighting Intern at Lyric Opera of Chicago, and is currently in his third season as assistant lighting designer at Marriott Lincolnshire.

THOMAS BOTHOF *(Sound Designer)* is Minneapolis based and has designed sound for the Big League Theatricals' National Tours of *Into The Woods, Barnum, Buddy: The Buddy Holly Story, Once on This Island, Pump Boys and Dinettes, The Best Little Whorehouse in Texas, Big River* and *Guys& Dolls* as well as the National Tour of *Sunday in the Park With George* for Circa 21. Minneapolis design credits include *The Lovely Liebowitz Sisters, Taffetas, Nunsense, Some Enchanted Evening,* and *Pump Boys and Dinettes.* Thomas has also designed sound for the Pegasus Players production of *Strike Up The Band* at The Ivanhoe Theatre in Chicago. When not designing, Thomas runs Twin Town Sound, a sound rental company in Minneapolis, and tours as a production manager for Big League Theatricals.

MICHAEL THOMAS *(Musical Director)* is pleased to be on the road again with Big League Theatricals after musical directing last season's national tour of *Once On This Island*. Musical direction credits at Pegasus Players include *You're Gonna Love Tomorrow* and *Jump for Joy.* He spent June in Cleveland with Cain Park's production of *Once On This Island.* Michael has also toured with Child's play Touring Theatre and TheatreWorks USA. On stage he has appeared in Lobo-A-Go-Go and *Hamlet!* (a new musical he co-wrote and which is still running at the Improv Olympic Theatre in Chicago). He would like to thank everyone at Big League Theatricals and Pegasus, and especially Vicky, Janet and his Mom for their love and support.

GILLIAN LANE-PLESCIA *(Dialect Coach)* is a free lance voice and dialect consultant based in Chicago where she works regularly for The Goodman Theatre, Steppenwolf, The Lyric Opera, and many of the smaller Chicago theatres. She has worked previously with Big League Theatricals on their tour of *Once On This Island* and with Pegasus Players on *Assassins.* She is currently coaching dialects for the national tour production of *Angels in America*. On Broadway she has coached two productions for Steppenwolf. Other regional work includes The Guthrie, Seattle Rep, Huntington Theatre, Canadian Stage Company, Banff Centre for Fine Arts, O'Neill Center, Milwaukee Rep, and American Players Theatre. In 1991 she received a Joseph Jefferson Citation for her contribution to Chicago theatre as a dialect coach.

BIG LEAGUE THEATRICALS *(Producer)* produces, manages and books National Tours of Broadway and Off-Broadway musicals that play to over 140 cities nationwide. Big League's productions include *Pump Boys and Dinettes* and *Big River* in the 1989/90 season, *Forbidden Broadway, Oil City Symphony* and *Into The Woods* in the 1990/91 season, *Barnum, Nunsense* and *Driving Miss Daisy* in the 1991/92 season, *Steel Magnolias, Buddy: The Buddy Holly Story,* and *Nunsense* in the 1992/93 season, *Once On This Island, The Best Little Whorehouse in Texas* and the premiere North American tour of *The Rocky Horror Show* in the 1993/94 season, and the current tours of *The Secret Garden* and *Guys & Dolls.*

DEBORAH DENENBERG *Executive Producer)* consults to Big League Theatricals on National Tours, and she is proud to be associated with this season's *Guys & Dolls* and *The Secret Garden.* Her past season's musicals have included *Into the Woods, Buddy...The Buddy Holly Story* and *Once On This Island.* After receiving her MBA from Harvard Business School, Ms. Denenberg was General Manager and Producer of the Upstairs Dinner Theatre in Omaha where her work became the subject of a Harvard case study. Ms. Denenberg currently serves as the New York Managing Directory of the legendary Goldenrod Showboat in St. Charles, Missouri, a National Historic Landmark now restored as a commercial dinner theater.

In the event of an emergency, please observe that exits are provided at both the north and south ends of the concert hall (note green exit signs). Please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 8, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL

Mark Watkins

flute, clarinet, alto and tenor saxophone

Program

Paraboles (1973) — Jaques Ibert (1890-1962)

Moderato
Allegro moderato

Larry Green, *guitar*

Sonate in einem Satz (1939) — Alexander Tcherepnin (1899-1977)

Robin Hancock, *piano*

Konzertsück für Zwei Altsaxophone (1933) — Paul Hindemith (1895-1963)

Lebhaft
Mässig langssam
Lebhaft

Ray Smith, *alto saxophone*

Les Trois Mousquetaires (1966) Pierre-Max Dubois
(b. 1933)

Lentement
Allegrement
Allegro
Andante
Andante--Presto

Daron Bradford, *oboe*
Cindy Child, *clarinet*
Ray Smith, *bassoon*

Yamaha Suite (1976) John Carisi
(1922-1982)

Fantasia and Gospel Jazz
Ballade
Chase

Bret Jackson, *trumpet, flugal horn*
Ray Smith, *soprano saxophone*
Daron Bradford, *alto saxophone*
DB Long, *baritone saxophone*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

JAZZ SHOWCASE

featuring

BYU Jazz Ensemble
West Coast Combo
Syncopation
Jazz Legacy
Fusion/Funk Combo
Panoramic Steel
Hard Bop Combo
Checkmate
Latin Jazz Combo
Synthesis

Thursday, February 9, 1995
deJong Concert Hall
7:30 pm

Program

Willow Weep For Me	Ann Ronell/Bob Brookmeyer
Quiet Riot	Louie Bellson & Jack Hayes/Bill Holman

BYU Jazz Ensemble, *directed by Mark Watkins*

Perdido	Juan Tizol

West Coast Combo, *directed by Steve Call*

Basically Speaking	Les Hooper/G. Puerling
Love Walked In	G. & I. Gershwin/S. Zegree

Syncopation, *directed by Lars Yorgason*

The Battle Hymn of the Republic	Trad.-Red Nichols version
Tiger Rag	Original Dixieland Jazz Band

Jazz Legacy, *directed by Steve Call*

His Eyes Were Suns	Trad. Laplander Folk Song/J. Gabarek

Fusion/Funk Combo, *directed by Mike Vance*

Intermission

Reggae For My Baby	Robert Greenidge/R. Brough
Oops	Michael Mainieri/M. Arevalo

Panoramic Steel, *directed by Ron Brough*

A Tribute to Bird	Charlie Parker

Hard Bop Combo, *directed by Mike Vance*

Seems Like Old Times	C. Lombardo & J. Loeb/G. Puerling
Sweet Georgia Brown	B. Bernie, M. Pinkard & K. Casey/K. Shaw

Checkmate, *directed by Lars Yorgason*

Song For My Father	Horace Silver

Latin Jazz Combo, *directed by Steve Call*

Soupbone	John Clayton
Meeting of the Minds	Bob Mintzer

Synthesis, *directed by Ray Smith*

PERSONNEL

Checkmate

Rachel Bastian
Jeff Gabbitas
Ben Jacobson
Sarah Jensen
Lisa Poll

Rhythm Section

Brady Ellis
Reed Henry
Geoff Rayback

Hard Bop Combo

Barry Hillam
Mitch Lee
Brian Neal
Geoff Rayback
Mike Vance
Laurissa Ward
Derek Warren

Jazz Legacy

Clark Burnside
Dr. Jim Clark
Brent Durland
Lyle Durland
Robb Hoch
Jason Spiesman
Brady Ward

Jazz Ensemble

Laura Bailey
Jarom Bangerter
Kyle Bishop
Sam Brunson
David Cashdollar
Kelly Hall
Maneesh Mehan
Mami Osawa
Dave Poor
Trent Porter
Jeff Poulsen
Geoff Rayback
Matt Raynolds
Nate Sutherland
Pete Swiderski
Dan Thrower
Curtis Winters

Fusion/Funk Combo

Stephen Anderson
Bart Gibb
Nate Hofheins
Mitch Lee
Josh Payne
Mami Osawa
Dwight Wiest
Miriam J. Williams

West Coast Combo

Stephen Anderson
Brent Durland
John Gammon
Mitch Lee
Maneesh Mehan
Jim Otto
Dave Poor
Josh Payne
Rick Winscot
Curtis Winters

Synthesis

Eric Beuter
Greg Cox
Brent Durland
Lyle Durland
Will Findlay
Nate Hofheins
Vince Han
Michelle Jensen
Peter Jensen
Darrin King
Adam Lambert
Brian Neal
Jim Otto
Rone Sparrow
Rick Tate
Mike Vance
Brady Ward
Laurissa Ward
Diwght Wiest

Latin Jazz Combo

Jon Ferrell
Adam Lambert
Maneesh Mehan
Lisa Poll
Trent Porter
Nate Sutherland
Rick Tate
Brady Ward
Ed Webecke

Syncopation

Anthony Brinkley
Ellen Beus
Brad Christenson
Lisa Higbee
Jeffrey Knowles
Tracy Madsen
Mike McCarthy
Sara Petersen
Rachel Pfeifer
Courtney Pixton
Julie Reber
Randy Robison
Amy Sanders
Daniel Wells
Miriam Williams

Rhythm Section

John Ferrell
Reed Henry
Corbett Hansen

Panoramic Steel

Michael Blair
Tiffany Bourgeois
John Buckner
Lorien Caldwell
Diane Clarke
Shane Fillmore
Reed Henry
Adam Holdaway
Ted Hunter
Jayna Larson
Clark Newell
Trent Porter
Kris Silvan
Rone Sparrow
Ed Webecke
Mark Wolfersberger

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 9, 1995 - 7:30 pm
Madsen Recital Hall

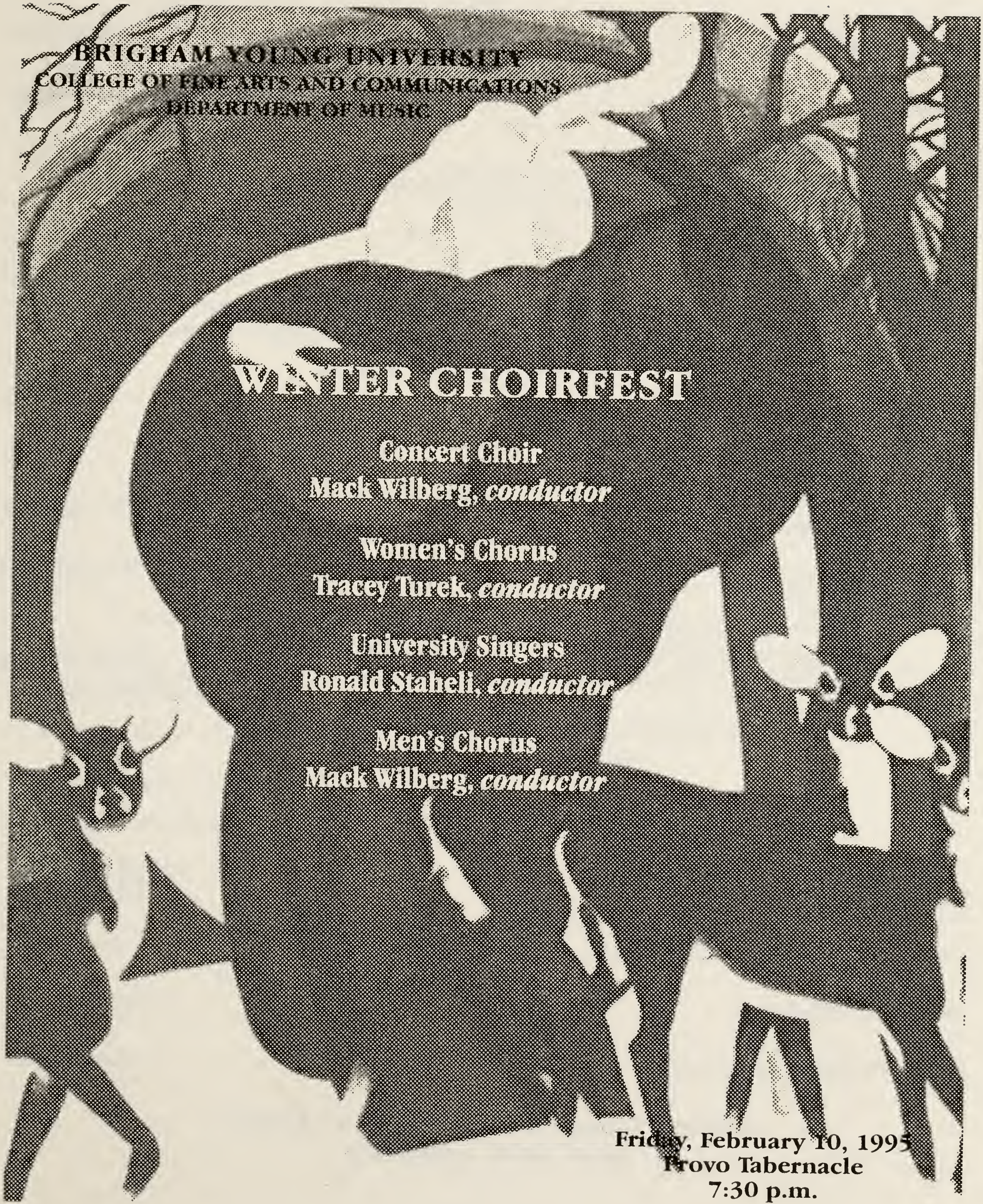
SOPHOMORE RECITAL

Amy Elizabeth Lattin
piano

Student of Jeffrey Shumway

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Prelude and Fugue in D-sharp Minor, BWV 877	Johann Sebastian Bach
	(1685-1750)
Children's Corner (1908)	Claude Debussy
Doctor Gradus ad Parnassum	(1862-1918)
Jimbo's Lullaby	
The Snow is Dancing	
Sonata in F-sharp Minor, op. 25, no. 5	Muzio Clementi
Allegro con espressione	(1752-1832)
Lento e patetico	
Presto	
Suite in Old Form (1982)	Donald Martino
Allemande Fantasy	(1931-)
Air	
Gigue Fantasy	
Concerto in E-flat Major, K. 271	Wolfgang Amadeus Mozart
Allegro	(1756-1791)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

WINTER CHOIRFEST

Concert Choir
Mack Wilberg, *conductor*

Women's Chorus
Tracey Turek, *conductor*

University Singers
Ronald Staheli, *conductor*

Men's Chorus
Mack Wilberg, *conductor*

Friday, February 10, 1995
Provo Tabernacle
7:30 p.m.

I

Fight the Good Fight	John Gardner
Seasonsong	Mack Wilberg

I. O magnum mysterium

O great mystery, and wondrous sacrament,
that animals should see the newborn Lord
lying in their manger!

II. Videntes

Seeing the star, the Magi rejoiced
exceedingly with great joy:

And, entering the house; they offered
the Lord gold, frankincense, and
myrrh.

III. In Monte Olivetti

On Mount Olivet
he prayed to the Father:
Father, if it is possible,
let this cup pass from me.

The spirit is willing,
but the flesh is weak:
thy will be done.

IV. O filii et filiae

O ye sons and daughters,
the King of heaven and glory
has risen from death today, alleluia!

Blessed are they who have not seen,
and yet have firmly believed,
they shall have life eternal, alleluia!

Brigham Young University Concert Choir
Mack Wilberg, *conductor*

II

Rise Up, My Love, My Fair One	James McCray
E'en So, Lord Jesus, Quickly Come	Paul Manz
The Rivers of Babylon	David Amram
Joshua Fit the Battle of Jericho	Mark Hayes

Brigham Young University Women's Chorus
Tracy Turek, *conductor*

III

Requiebros	Modesto Bor
Three American Madrigals	
Al Mar Anochecido	Gonzalo Castellanos
Like As the Culver on the Barèd Bough	Halsey Stevens
Io son la Primavera	William Hawley
Ghost Riders in the Sky	Arr. R. Staheli

Brigham Young University Singers
Ronald Staheli, *conductor*

IV

A Mighty Fortress is Our God	William Heyne
Hej, dziny, dziny, dom	Slovakian Folk Song Arr. Eugen Suchon
Raise a Ruckus!	Arr. Mac Huff, Kirby Shaw, Ed Lojeski
Raise a Ruckus!	
Next to Lovin' (I Like Fightin')	
Its Hard to be Humble	
Mama Don't Allow	
Raise a Ruckus!	

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*

UPCOMING CHORAL EVENTS

Thursday, March 16	Concert Choir
Tuesday, March 21	Women's Chorus
Friday, March 24	Men's Chorus
Friday, April 7	University Singers
Friday, April 14	Combined Choirs and Philharmonic Orchestra

All performances are held at the
deJong Concert Hall and begin at 7:30 p.m.

(Tickets now on sale at the Performance Ticket Office 378-4322)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 11, 1995 - 6:00 pm
Madsen Recital Hall

SENIOR RECITAL

Hans Twitchell
cello

Student of Roger Drinkall

Assisted by
Adriana Jarvis, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 3 in A Major, op. 69	Ludwig van Beethoven
Allegro, ma non tanto	(1770-1827)
Scherzo (allegro molto)	
Adagio cantabile--Allegro Vivace	
Allegretto scherzando, from *Sonata No. 2 in D Major,* op. 58	Felix Mendelssohn
	(1809-1847)
Moto Perpetuo, from *Sonata in C,* op. 65	Benjamin Britten
	(1913-1976)
Beau Soir	Claude Debussy
	(1862-1918)
Suite Italienne pour Violoncelle et Piano, 1932	Igor Stravinksy
Introduzione	(1882-1971)
Serenata	
Aria	
Tarantella	
Minuetto e Finale	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 11, 1995 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Linda Watkins
flute

Student of Elizabeth Ruppe

Assisted by

Hillary Kimball, *flute*
Ellen Jacob, *violin*
Dianna Rhodes, *viola*
Andrew Moore, *cello*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Quartet for flute, violin, viola, and cello, K. 285 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Adagio
- Rondo

Pièce pour Flute seule — Jacques Ibert (1890-1962)

Trio sonata in G Major, BWV 1039 — Johann Sebastian Bach (1685-1750)
- Adagio
- Presto

Kokopeli — Katherine Hoover (1937-   )

Sixième Solo de Concert, Op. 82 — Jules Demersseman (1833-1866)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 14, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL

Roger Drinkall-Dian Baker Duo
Cello and Piano

Program

Andante	Johann Sebastian Bach (1685-1750)
Sonata, Opus 4 Fantasia Allegro con spirito	Zoltán Kodály (1882-1967)
Elegy	Gabriel Fauré (1845-1924)

PAUSE

Sonata	Robert Cundick (1926-)

(13 *World Premiere - commissioned by The Barlow Endowment for Music Composition at Brigham Young University*

Kol Nidrei, Opus 47	Max Bruch (1838-1920)
Polonaise, Opus Post.	Antonín Dvorák (1841-1904)

Roger Drinkall-Dian Baker Duo

Roger Drinkall and Dian Baker have emerged as one of America's leading cello and piano duos, rising to a plane where technical mastery and a perfect melding of mind and spirit make each performance pure magic. They are receiving critical acclaim and a growing international reputation - having now played over 600 concerts in 23 countries. The pair's approach is unique. They do not regard themselves as a soloist and accompanist, but rather as two soloists, and a partnership of two equal parts. This philosophy brings to their playing a striking unity of thought and execution. Reviewers often comment on the musicality and passion of the duo's performances.

"At times, both piano and cello seemed to merge to become a single entity," wrote the *New Straight Times* of Malaysia. "They played with an intensity and passion that one rarely sees in classical musicians."

"A profound sense of taste...richly nuanced and emotionally packed with astounding musicality and technique," said *La Stampa* of Italy.

"A delightful experience, and I can't remember when I last saw performers return for five encores...uncommon vigor and commitment...truly a delight," said *Dawn* of Pakistan.

The Duo has multiple-disc contracts with Pyramid, Wilson Audiophile, and Klavier recording companies. They have recorded the sonatas of Weill, Martinu, Hindemith, and Kodaly for Pyramid, sonatas of Saint-Saens, Beethoven, and 17 encore pieces for Klavier, and Ginastera, Barber, Debussy, Vaughan-Williams, Chopin, and Schumann for Wilson Audiophile.

Roger Drinkall is Professor of Cello and Dian Baker is head of Chamber Music at Brigham Young University.

Robert Cundick

Robert Cundick was born in Salt Lake City, Utah in 1926 and grew up in Sandy. When he was eight years old he began studying the piano. At the age of eleven years he began his organ studies. Musical interest during his teenage years was divided between organ study, piano teaching, and jazz band performance. After a two year stint in the Merchant Marine, Bob entered the University of Utah as a music major. He soon came under the influence of Leroy J. Robertson, who immediately kindled an avid interest in musical composition. He received a Ph.D. from the University of Utah in 1955. His doctoral dissertation was *The Song of Nephi*, for baritone solo, chorus and orchestra. After graduation he taught on the staff of the music department at the University of Utah and later at Brigham Young University. Many of his compositions date from the Provo years where he was blessed with both superb solo performers and ensembles for his compositions.

In 1965 he was appointed Tabernacle Organist, serving until December of 1991. His interest in composition resulted in a number of new compositions and arrangements for the Tabernacle Choir. His most performed work, *The Redeemer*, was composed during this period.

He married Charlotte Clark in 1949. They are the parents of five children, all of whom are fine musicians. In 1962 the Cundick family were called on a mission to England where Dr. Cundick gave daily organ recitals at Hyde Park Chapel. They served in England for two years. After their retirement, the Cundicks were called to go to the Brigham Young University Jerusalem Center in Israel to serve as Directors of Hosting, where they served for eighteen months. Their actual retirement occurred upon their return to Salt Lake City. Bob now divides his time between being an active grandparent to his twenty-four grandchildren and musical composition.

The *Sonata for Cello and Piano* is the first fruit of his retirement, having been composed in January of 1994, to complete a long overdue commission from the Barlow Foundation. In three connected sections, the sonata is built upon a single motif. The work was inspired by, and dedicated to, Roger and Dian Drinkall.

The Barlow Endowment

In the fall of 1983, Mr. and Mrs. Milton A. Barlow established a large endowment at Brigham Young University to support and foster music composition. A portion of the income from this endowment has been allocated to awarding commissions for new works and prizes for winners of the Barlow International Competition. The rest goes to the BYU Department of Music in the form of education grants, which fund lectures by visiting composers, fellowships for graduate composition students, prizes for student compositions, and so on.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 15, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Murray Boren, *composer*
with guest artist
Glen Nelson, *librettist and poet*

Assisted by
Susan Alexander, *soprano*
J. Arden Hopkin, *baritone*
David Barrus, *baritone*
Robin Hancock, *piano*
Clyn Barrus, *conductor*

Program

I. Coney Island Hymn (1994)

Carousel
Cyclone
Shore

Ms. Alexander and Mr. Hancock

II. "The Dead" Act III (1993)

Ms. Alexander, Mr. Hopkin and Mr. C. Barrus

Intermission

III. Pop Art Songs (1995)

Barbie Love
Meatloaf
Mr. Bubble
TV

Mr. D. Barrus and Mr. Hancock

IV. "The Singer's Romance" Act I, scene ii (1995)

Ms. Alexander and Mr. C. Barrus

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 16, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Cindy Child, *clarinet*

Assisted by
Robin Hancock, *piano*
Elizabeth Ruppe, *flute*
Lysa Rytting, *harp*

Program

Trio of the Young Ishmaelites from *The Childhood of Christ,* for Flute, Clarinet and Harp	Hector Berlioz--Maganini (1803-1869)

Suite Hebraique for Clarinet and Piano	Srul Irving Glick

1. Cantorial Chant: Adagio sostenuto
2. Chasidic Dance: Allegretto grazioso
3. Hora: Ritmico
4. Lullaby: Lento sostenuto
5. Dialogue: Andante sostenuto
6. Circle Dance: Allegro

Intermission

Concerto for Clarinet and Orchestra	Howard Blake (1938-)

I. Invocation: Recitativo--Allegro ritmico
II. Ceremony: Recitativo. A piacere--Andante espressivo
III. Round Dance: Vivace (Intenso; molto Ritmico)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 16, 1995 - 9:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Wendy Rae Henson and Sonja Marie Gray
french horn

Students of Laurence Lowe

Assisted by
Robin Hancock, *piano*
Laurence Lowe, *narrator*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Concerto in E-flat Major for Two Horns and Piano	Francesco Antonio Rosetti (1746-1792)
Allegro con brio	

Horn Concerto No. 1 in E-flat Major, Op. 11	Richard Strauss (1864-1949)
Allegro Andante Allegro-Rondo	

Sonja Gray, *horn*

Aesop's Fables For Narrator, Horn and Piano | Anthony Plog (1947-)

The Tortoise and the Hare
The Mouse and the Lion
The Wind and the Sun

Sonata for Horn and Piano | Ludwig van Beethoven (1770-1827)

Allegro Moderato
Poco Adagio, quasi Andante
Allegro moderato

Wendy Rae Henson, ***horn***

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 18, 1995 - 7:30 pm
Madsen Recital Hall

GRADUATE RECITAL

Julie Gaisford Garner
harp

Assisted by
Vivian Ellsworth, ***flute***

In partial fulfillment of the requirements
of the degree Master of Music

Program

Sonata in E-flat Major, BWV 1031 — Johann Sebastian Bach (1685-1750), ed. by Louise Pratt
- Allegro moderato
- Siciliana
- Allegro

Vivian Ellsworth, *flute*
Julie Garner, *harp*

Bourrée, suite en ut pour violoncelle — Johann Sebastian Bach, transc. by Henriette Renie

Julie Garner, *harp*

Romance for Flute and Orchestra, Op. 37 — Camille Saint Saens (1835-1921), ed. by Arthur Ephross

Vivian Ellsworth, *flute*
Julie Garner, *harp*

Impromptu Caprice, for solo harp in A-flat Major, Op. 9	Gabriel Pierné (1863-1937)

Julie Garner, *harp*

Intermission

Four French Pieces En Bateau Reverie	Claude Debussy (1862-1918)
Morceau de Concours Berceuse, Op. 16	Gabriel Fauré (1845-1924)
Entr'acte for Flute and Harp	Jacques Ibert (1890-1962) arr. Jacqueline Ibert-Gillet
Variations "Early Morning"	Jean Damasse (1928-)

Vivian Ellsworth, *flute*
Julie Garner, *harp*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 21, 1995 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Melinda Anne Richards

organ

Student of Parley L. Belnap

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Music For A Sunday Morning (1977)	Robert Cundick
Prelude	(1926-)
Air	
Recessional	
Fugue in C Minor	Wilhelm Friedemann Bach
	(1710-1784)
Sonata No. 4, op. 65, no. 4	Felix Mendelssohn-Bartholdy
Allegro con brio	(1809-1847)
Andante religioso	
Allegretto	
Allegro maestoso e vivace	
Aria	Georgi Muschel
	(1909-)
Toccata And Fugue In D Minor, BWV 565	Johann Sebastian Bach
	(1685-1750)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 21, 1995 - 9:00 pm
Madsen Recital Hall

SENIOR RECITAL

Lane Hale

composition

Required for the degree Bachelor of Music
with a major in Composition

System Error (1992)
tape

Ambivalence (1993)
Linda Watkins, *alto flute*
David Long, *piano*

Septet (1994)
Lisa Poll, *flute*
Carrie Streeter, *oboe*
Gwen Tuft, *clarinet*
Matt Croft, *horn*
Mike Dalby, *bassoon*
Sarah Wrathall, *violin*
David Dastrup, *cello*
Caleb Chapman, *conductor*

Soliloquy for Alto Saxophone (1994)
I.
II.
III.
IV.
V.

Dwight Wiest, *alto saxophone*

Lorca Songs (1993-95)
Eco del reloj
Meditacion
Ecos

Stacie Berardi, *soprano*
Robert Mills, *piano*

Pause

Charcoal and Colored Ink (1994-95)
Title not found (1995)

Becky Andersen, *viola*
David Pine, *trombone*
Diane Clarke, *percussion*
Ted Hunter, *percussion*
Mark Porcaro, *conductor*

Zambian Nights (1995)
tape

Eco del reloj

Me senté
en un claro del tiempo.
Era un remanso de
silencio,
de un blanco
silencio.
Anillo formidable
donde los luceros
chocaban con los doce
flotantes
números negros.

I sat down
in a clearing in time.
It was a pool of
silence,
White silence.

Incredible ring
where the bright stars
collide
with a dozen floating
black numbers.

Meditación (from *Meditación primera (y última)*)

El Tiempo
tiene color de noche.
De una noche quieta.
Sobre lunas enormes,
la Eternidad
está fija en las doce.
Y el Tiempo se ha
dormido
para siempre en su
torre.
Nos engañan
todos los relojes.
El Tiempo . . .

Time
is in night's colors.
Quiet night.
Over enormous moons,
eternity
is set at twelve.
Time's gone to sleep
forever
in his tower.

All clocks
deceive us.
Time . . .

Frederico García Lorca, *poet*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
MADSEN RECITAL SERIES

Soni Ventorum

Felix Skowronek, *flute*
Alex Klein, *oboe*
William McColl, *clarinet*
David Kappy, *horn*
Arthur Grossman, *bassoon*

February 23, 1995
Madsen Recital Hall
7:30 p.m.

Program

Quintet in D Major, op. 91, no. 3 Lento-Allegro assai Adagio Menuetto: Allegro vivo Finale: Allegretto	Anton Reicha (1770-1836)
Quintette en forme de Choros (1928)	Heitor Villa-Lobos (1887-1959)

Intermission

Kleine Kammermusik; op. 24, no. 2 (1922) Playful, moderately fast Waltz, very soft throughout Placid and simple Rapid, Very lively	Paul Hindemith (1895-1963)
Three Bagatelles for Flute, Clarinet, and Bassoon Allegretto non tanto Andantino (Tema con variazioni) Adagio - Allegro moderato	Giovanni Simone Mayr (1763-1845)
Concerto for Wind Quintet (1958) Allegro Andante Allegro assai	William Bergsma (1921-1994)

Program Notes

Anton Reicha's wind quintets created a sensation in Paris and throughout Europe in the second and third decades of the 19th century. He wrote no fewer than 24 such works during these years for a bold new chamber ensemble composed of one each of the principal woodwind instruments plus French horn. The quintets were premiered in the foyer of the Paris Opera, and these occasions bore social and musical significance widely noted at the time. Reicha himself was highly regarded as a professor of composition and theory at the Paris Conservatoire, and his pupils included such names as Hector Berlioz, Adolphe Adam, Charles Gounod, and the young Cesar Franck. his stature was duly recognized by the French Academy, which elected him to membership a year before his death. Such recognition was less than lasting however, as it has only been in the last 30 years or so that he and his music have undergone a revival, with the wind quintets leading the way.

The *D major Quintet, op. 91, no. 3*, is one of the lighter and more concise examples of his writing for the medium, marked with a rather Italianate touch noticeable in the outer movements. The optimistic chorale which opens the quintet leads to an extended flute cadenza, leading in its turn to the spirited 6/8 main body of the movement. The slow movement, curiously ratcheted up a half-step into E-flat Major, is a solid anthem the restatements of which are separated first by a lyric clarinet solo and later by a noble reprise in the horn. Reicha's minutes are in reality scherzi for the most part, and always motivically inventive. Here, a rapid rising fourth motive is passed from one instrument to the next, and after due elaboration is inverted canonically in the trio section. The Finale is marked by a rapid-fire stuttering activity from the very beginning, with this too subject to fugal-entry treatment with only momentary sections of relaxation. The movement builds to a heated climax with a headlong flute cadenza threatening to get out of control before being brought to heel by a brusque horn commentary, with the following coda bring the work to a happy ending.

The idiosyncratic Heitor Villa-Lobos, Brazil's gift to the world of 20th century music, continues to astound us both through the sheer immensity of his compositional output as well as the striking originality of his best efforts. He claimed to have invented the 'choros', a structure suggested to him by the improvisations of itinerant musicians in their instrumental serenades on the streets of Rio de Janeiro. He retained their practice of the frequent change from major to minor keys and their rhythmic, sentimental quality, but he enlarged the form and adapted it to include any typical melody of a popular character. The *Quintette en forme de Choros*, one of a number of wind chamber music pieces by the composer, is a continuous work whose separate sections are strung together in a 'choros' with liberal extremes of dynamics and pitch in all the instrumental lines. The complexity of the score does not negate the popular character of the music: lengthy themes flowing together produce shifting textures in the slower material and hyper-kinetic energy in the faster sections. From the mysterious jungle-like beginning to the shrieking concluding chord, the *Quintette*, with its quasi-improvisation and sheer fascinating sound, seldom fails to capture and hold the attention of the listener.

The decade of the 1920's saw the composition of several of the high points of the wind quintet literature, including such examples as Carl Nielsen's Quintet Op. 43 and Arnold Schoenberg's monumental Quintet, Op. 26. To these must be added Hindemith's *Kleine Kammermusik*, and of the three, it has been perhaps the most accessible and most frequently performed, showing no signs of wearing thin after 70 years of continuous use. Composed during the disastrous German multi-digit inflation crisis following World War I, the quintet nonetheless opens with an energetic and optimistic movement based on an insistent rhythmic motive (story has it that Hindemith composed it while writing on a commuter train) and then passes into more contemplative material: a faded waltz and an introspective movement marked "placid and simple". A brief flurry of cadenzas, one per instrument, leads directly into the gigue-like finale, the concluding frenzy of which is brought back to 'reality' by the somber intoning of three closing E minor chords.

Giovanni Simone Mayr was born in Bavaria but lived most of his life in northern Italy where he attained fame as one of the leading opera composers of the day. In the years following 1794, two or three of his operas were produced annually, enjoying great success in the major opera houses of Europe. He also wrote a great deal of church music, and at one time was offered the directorship of Napoleon's orchestra, which he refused. History might have granted him greater recognition had it not been for the appearance on the operatic scene of an even greater success -- Gioacchino Rossini. Mayr's *Three Bagatelles* are apparently a good indication of the wind-writing found in his opera scores, and lest we are inclined to remark that it may "sound like Rossini", we ought perhaps to spend a moment's reflection on whether or not the situation might well be the reverse!

Much of the present stature of the University of Washington's School of Music is due in large measure to the enlightened and inspired Directorship of William Bergsma from 1963-1971. Bergsma (born in 1921 in Oakland, CA), long one of the nation's respected composers, had enjoyed a distinguished position as an instructor of composition and then Associate Dean of The Julliard School in New York City prior to coming to Seattle. In 1968, Bergsma engaged the Soni Ventorum to become the wind-instrument faculty as well as resident wind quintet at the University of Washington. His *Concerto for Wind Quintet* dates from 1958 and owes its inception to a commission from the Elizabeth Sprague Coolidge Foundation of the Library of Congress. The work was written for the New York Woodwind Quintet, said ensemble presenting its first performances, including the Library of Congress premiere. The *Concerto* was published two years later, subsequently recorded, and soon counted among the major American contributions to the repertoire. The overall active character of the quintet is immediately established by an agitated syncopated announcement with lively angular lines briefly separated by quasi-chorale quotes moving through the course of the first movement. The Andante second movement opens and closes with sections of quietly intense melody flanking a restless middle ground. The finale, with the decided flavor of a tarantella, propels the movement and the quintet to an energetic conclusion.

Program notes by Felix Skowronek

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Friday, February 24, 1995 - 6:00 pm
Madsen Recital Hall

JUNIOR RECITAL

Tricia Meilstrup
violin

Student of Nell Gotkovsky

Assisted by
Hyeon-ju Heo, *piano*
Mami Osawa, *piano*
Brady Ward, *bass*
Jason Spiesman, *drums*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata No. 1 in G Minor Adagio	Johann Sebastian Bach (1685-1750)
(Duo) for Violin and Piano in A Major, Op. 162 Allegro moderato Scherzo: Presto--Trio Andantino Allegro vivace	Franz Schubert (1797-1828)
Violin Concerto in D Minor, Op. 47 Allegro moderato	Jean Sibelius (1865-1957)

Intermission

Suite for Violin and Jazz Piano — Claude Bolling (1930-)
  Romance
  Hora

A Nightingale Sang in Berkeley Square — Eric Maschwitz/Manning Sherwin

How High the Moon — Nancy Hamilton/Morgan Lewis

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 24, 1995 - 9:00 pm
Madsen Recital Hall

SENIOR RECITAL

James T. Worlton
composition

Student of
Murray Boren
Stephen Jones
David Sargent

Required for the degree Bachelor of Music
with a major in Composition

Roses

Jenni Van Eizenga, *flute*
Marcie Linton, *oboe*
Gwen Tuft, *clarinet*
Monika Bowman, *cello*
David Long, *piano*
Juel Iwaasa, *speaker*

Mood Suite
- I. Dark Corridors
- II. Blissful Oblivion
- III. Reflection
- IV. Dance

Missy Perry, *piano*

three by five for five saxophones

- i. sonata
- ii. molto appasionato
- iii. allegro animato

Nathan Hofheins, *soprano*
Jim Otto, *alto*
Mike Vance, *tenor*
David Poor, *tenor*
Dwight Wiest, *baritone*

The Hobbit Suite

- I. Chip the Glasses
- II. Roads Go Ever Ever On
- III. The Wind

Veronica Hanson, *soprano*
Robert Mills, *piano*

The Last Cry

DAT tape

Crustaceans' Pursuit

Ted Hunter, *suspended cymbal/tam-tam*
Michael Blair, *snare drum*
Mark Wolfersberger, *bass drum*
Adam Richards, *timpani*
Kris Silvan, *chimes*
Julie Piper, *xylophone*
Diane Clarke, *marimba*
James Worlton, *piano*
Thomas Baggaley, *conductor*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 25, 1995 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Carrie Lyn Peterson
piano

Student of Jeffrey Shumway

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Twelve Variations, KV265	Wolfgang Amadeus Mozart (1756-1791)
Prelude V, Bruyéres Prelude XI, les tierces alternées	Claude Debussy (1862-1918)
French Suite IV, BWV 815 Allemande Courante Sarabande Gavotte Menuet Air Gigue	Johann Sebastian Bach (1685-1750)
Ballade, Op. 46	Samuel Barber (1910-1981)
Overture to *Tannhäuser*	Wagner--Franz Liszt (1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 25, 1995 - 9:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Anne Montgomery
flute

Kristine Parker
flute

Students of Elizabeth Ruppe

Assisted by
Dian Baker, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

I

Andante Pastoral eet Scherzettino	Paul Taffanel
Andante Pastoral	(1844-1908)
Scherzettino	
Danse de la Chevre	Arthur Honneger
	(1892-1955)
Sonate	Paul Hindemith
1. Heiter bewegt	(1895-1963)
2. Sehr langsam	
3. Sehr lebhaft	
4. Marsch	

Anne Montgomery, *flute*

II

Nocturne et Allegro Scherzando
Andante
Allegro vivo e scherzando

Philippe Gaubert
(1879-1941)

Fantasie No. 6 in D Minor
Dolce
Allegro
Spirituoso

George Philipp Telemann
(1681-1767)

Sonatina for Flute and Piano
Allegro Grazioso
Andante Songnando
Allegro Giocos

Eldin Burton
(1941-)

Kristine Parker, *flute*

Sheep May Safely Graze

Johann Sebastian Bach
(1685-1750)
arr. by Winfield

Alisa Moore, *soprano*
Joanna Oshida, *alto*
Mike Cragun, *tenor*
Josh Shimizu, *bass*
Lisa Alcott, *organ*

Anne Montgomery, Kristine Parker, *flutes*

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, February 27, 1995 - 6:00 pm
Madsen Recital Hall

JUNIOR RECITAL

Kristen Maia Koralewski
violin

Student of Barbara Williams

Assisted by
Hyeon-Ju Heo, *piano*
Katrina Skousen, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in E Major, No. 12	Giovanni Battissta Pergolesi
Allegro	(1710-1736)
Adagio	
Presto	
Adagio, No. 261	Wolfgang Amadeus Mozart
Rondo Concertant, No. 269	(1756-1791)
Romanze, Op. 11	Antonin Dvorák (1841-1904)
Concerto in E Minor, Op. 64	Felix Mendelssohn
Allegro	(1809-1847)
Introduction and Tarantella, Op. 43	Pablo Sarasate (1844-1908)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 28, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Elizabeth Ruppe
flute

Assisted by
Dian Baker-Drinkall, *piano*
Donna Fairbanks, *violin*
Emily Barrett, *viola*
Nicole Jackson, *cello*
Lysa Rytting, *harp*

Program

Andante, K. 315 and Rondo, K. Anh. 184	Wolfgang Amadeus Mozart (1756-1791)
Suite, Op. 34	Charles Marie Widor (1844-1937)

- I. Moderato
- II. Scherzo
- III. Romance: Andantino
- IV. Final: Vivace

Intermission

Sonata No. 4, *La Lumagne*
Michel Blavet
(1700-1768)

- I. Adagio
- II. Allemande: Allegro moderato
- III. Sicilienne: Lent
- IV. Presto
- V. Le Lutin: Allegro vivace

Chant de Linos
André Jolivet
(1905-1974)

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

UTAH SYMPHONY

Joseph Silverstein, Music Director

Classical Series

Friday, February 24, 1995, 11:00 a.m.	Finishing Touches
Friday, February 24, 1995, 8:00 p.m.	Abravanel Hall
Saturday, February 25, 1995, 8:00 p.m.	Abravanel Hall
Tuesday, February 28, 1995, 7:30 p.m.	deJong Concert Hall

MATTHIAS KUNTZSCH *Conductor*

SCHUBERT Symphony No. 8 in B minor, D. 759, "Unfinished"

I. Allegro moderato
II. Andante con moto

Intermission

BRUCKNER Symphony No. 9 in D minor

I. Feierlich - Sehr ruhig
II. Scherzo: Bewegt, lebhaft - Trio: Schnell
III. Adagio: Sehr langsam, feierlich

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, the Salt Lake City Arts Council and Salt Lake County.

Photo by Rolf Kay

CONDUCTOR'S CIRCLE

We welcome members of the Conductor's Circle and their guests to this evening's concert. All individuals who contribute $1,000 or more to the Utah Symphony are recognized through membership in the Conductor's Circle. Contributions and pledges between January 15, 1994 and February 15, 1995 were received from the following.

Principal – $10,000 and above

Sid W. & Mary Foulger
Richard K. Hemingway
Jon M. & Karen H. Huntsman
Kenneth Y. & Nancy Knight
Joseph & Evelyn Rosenblatt
Norman C. & Barbara L. Tanner

Benefactor – $5,000 - $9,999

Bruce W. Bastian
Calvin A. & Hope Behle
William H. & Patricia Child
Loraine L. Felton
Jeffery L. & Mary E. Giese
Mary P. Jacobs
Harris H. Simmons
Norman & Barbara Slaymaker
M. Walker & Sue Wallace

Fellow – $2,500 - $4,999

A. Scott & Jesselie B. Anderson
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Henry S. & Patrice J. Hemingway
Jake & Carolyn Harouny
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Chris & Audrey Jones
Neone Jones
J. Allen & Charlene Kimball
Perry & Cathy H. King
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William & Jane Mason
Warren K. & Virginia G. McOmber
Anthony W. & Carol Middleton, Jr.
Marty & Julie Newton
Charles M. & Gloria Parrish
John F. & Jane Piercey
Edwin A. & Joy Read
Ernest* & Laliah Runyon
David E. & Carol Salisbury
Don L. & Maria Scarlet
Grant H. & Edna Schettler
David G. Sutliff
David C. & Ruth Toller
David J. & Susan K. Wagstaff
Oma W. Wagstaff
Jack R. & Mary Lois Wheatley
H. Ross & Kaye M. Workman

Patron – $1,000 - $2,499

Craig G. & Joanna Adamson
William F. Allen
Ralph L. & Virginia Ashton
Edward Ashwood & Candice A. Johnson
Ellen Asper
Fred S. & Joyce Ball
J. Richard Baringer & Jeannette J. Townsend
Haven J. & Bonnie Rae Barlow
Clisto Beaty
Robert F. & Joyce Bennett
Dallas H. & Marjorie Bradford
Rodney H. & Mitzi Brady
Drew W. Browning & Judy Brady
J. R. & Lorna Broadbent
Helen Bunnell
Karen Campbell
Robert S. Campbell, Jr.
R. Don & Sandra K. Cash
Patricia W. Christensen
Steven L. & Kerstin L. Clark
Hal M. & Aileen H. Clyde
Sherman S. & Jane Coleman
Elizabeth W. Colton
Jim & Judy Cooper
David M. & Carol W. Coulter
Gary L. & Ann T. Crocker
Ian M. & Annette Cumming
Merrill & Betty Daines
Michael & Romy Danielson
John B. & Flora C. D'Arcy
B. Gale & Ann V. Dick
James R. Dickson, Jr.
Eudora Durham
Rob and Liz Ence
Burtis R.* & Janeth Evans
Richard A. & Carol M. Fay
James Ferguson
Rita Fordham
H. Quintin & Dorothy L. Foster
C.J. & Rosalie Frost
Genevieve I. Gardner
K. Gary & Linda Garff
Dick G. & Rita Giesler
Jack & Marjorie R. Goodman
Robert L. & Emily Haffner
Don C. & Shirley H. Hale
Mark A. Hall
Ronald S. & Shirley M. Hanson
Robert H. & Carolee Harmon
Eastman N. & Anne C. Hatch
Orrin G. & Elaine Hatch
Norman S. & Grace R. Higson
Lloyd & Gloria Honomichl
Marian & Oren Hopkins
Roger A. & Susan D. Horn
Bruce & Maria Houtchens
Harry W. & Kay Howells
Jay A. & Julie Jacobson
Leonard W. & Ann Jarcho
John W. & Helen B. Jarman
Allen R. & Carlyn Jensen
Dale G. & Beverly Johnson
G. Frank & Pamela Joklik
Robert A. & Joan Judelson
Loretta M. Kearns
W.J. & Janke Kolff
Carol E. Kounanis
Harold B. & Katherine Lamb
Robert H. & Marcia Lamb
Donald L. & Alice Lappe
Karl G. & Cynthia A Lark
Gloria A. Larson
Robert M. & Nila Lee
Richard Lemons & Diana Banks
J. Will & Sarah Lewis
Marilyn Lindsay
Turid Lipman
Ted Peter & Elizabeth Lovato
James S. & Leslie Lowrie
Don Mabey & Genevieve Atwood
Daniel C. & Noemi Mattis
Adelaide N. McAllister
Richard & Joann McGillis
Jerilyn McIntyre & W. David Smith
Glen P. & Margaret Meek
Richard G. & Jayne Middleton
James D. & Carol Montgomery
Edward B. & Barbara Moreton
Fred A. & Lucy Moreton, Jr.
Frank E. & Phyllis H. Moss
Edward W. & Mary Muir
Folke A. & Katherine Myrin
Rocco J. & Rachel A. Navarro
Hal S. & Nele Needham
Blaine L. & Patti Nelson
Oren A. & Liz Nelson
Theodore H. & Madeleine Noehren
Richard & Edith O'Brien
O. Don & Barbara Ostler
Harold B. & Nancy Parker
Scott S. & Sydne L. Parker
Clarence A. & Elaine M. Patnode, Jr.
Jack H. & Eve Petajan
Chase N. & Grethe Peterson
P. Knute & Katherine Peterson
Beverly J. Porter
Kevin J. Potts
Mark Powers
John & Marcia Price
Betty F. Probst
Richard E. & Frances A. Reiser
Robert & Joyce T. Rice
Lynn S. Richards
Richard D. & Carmen Rogers
Rodney S. & Carol Rougelot
Dan C. & Manon Caine Russell
William C. & Shirley Sargent
Bertram H. & Janet Schaap
Bill Schwartz
Daniel S. & Mariam Sellers
K. Gary & Lynda Shields
Michael A. & Margaret Simmons
Ted D. & Bonne Simmons
Jerry L. Slatter
Charles R. & Dorotha S. Smart
Arthur K. & June Smith
Hyrum W. & Gail Smith
Otto F. & June Smith
Susan A. Smith
Wendell M. & Barbara Smoot, Jr.
James L. & Beverley Sorenson
Robert C. Steiner & Jacquelyn M. Erbin
J. Robert & Ann Stewart
W. Doyle & Helen M. Sower
Addison R. & Ada W. Udall
Albert L. & Yvette Ungricht
William C. & Heidi Vriens, Jr.
Cuba & Ann E. Wadlington
Fred H. & Marilyn Wagner
John L. & Susan W. Walker
Brad E. & Linda P Walton
Kathryn Caine Wanlass
George R. & Lorna Wanlass
Alonzo W. & Mary Watson, Jr.
Afton B. Whitbeck
Georgia White
Yvonne A. Willey
David B. & Jerre Winder
Boyd & Bonnie Winterton
Becky Wintrobe
Anthony & Gail Witkowski
Don C. & Wanda M. Wood
Gabrielle Woods
Art & Connie Jo Woolston
Clark Young

* Deceased

Lifetime Members

Carolyn Abravanel
Wendell & Belva Ashton
S. Spence & Jill Clark
Mabel S. Clayton
Sallie M. Eccles
Dean Eggertsen
Hugh J. Hintze
Mrs. Donald P. Lloyd
Monte C. & Viola Nelson
Calvin W. Rawlins
Howard J. & Kay Ruff
Joseph & Adrienne Silverstein
Grace Tanner
Inez Warshaw

Members of the Conductor's Circle receive the following privileges: exclusive use of the Abravanel Room during all Subscription, Chamber, Entertainment and Summer series concerts; priority ticket service; complimentary parking for all Utah Symphony concerts; regular listing in concert program; membership in "Fortissimo," providing ticket information and reservations for all major American orchestras.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 28, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Elizabeth Ruppe
flute

Assisted by
Dian Baker-Drinkall, *piano*
Donna Fairbanks, *violin*
Emily Barrett, *viola*
Nicole Jackson, *cello*
Lysa Rytting, *harp*

Program

Andante, K. 315 and Rondo, K. Anh. 184	Wolfgang Amadeus Mozart (1756-1791)
Suite, Op. 34	Charles Marie Widor (1844-1937)

I. Moderato
II. Scherzo
III. Romance: Andantino
IV. Final: Vivace

Intermission

Sonata No. 4, *La Lumagne*	Michel Blavet (1700-1768)

- I. Adagio
- II. Allemande: Allegro moderato
- III. Sicilienne: Lent
- IV. Presto
- V. Le Lutin: Allegro vivace

Chant de Linos	André Jolivet (1905-1974)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 1, 1995 - 7:30 pm
Madsen Recital Hall

JUNIOR RECITAL

Rebecca Donoho

string bass

Student of Walter Birkedahl

Assisted by
Jim Carter, ***organ***
Marni Mizukawa, ***piano***

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 2 in D Major for viola da gamba
Adagio
Allegro
Andante
Allegro

Johann Sebastian Bach
(1685-1750)

Sonata for unaccompanied double bass

David Ellis
(1933-)

Concerto
Allegro
Andante
Allegro

Serge Koussevitzky
(1874-1951)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 1, 1995 - 9:00 pm
Madsen Recital Hall

SENIOR RECITAL

Thomas Baggaley
composition

Required for the degree Bachelor of Music
with a major in Composition

Entrance of the Black Night

Trumpets
Juel Iwaasa
Tracy Rogers
Michael Tucker
Dexter Leger

Horns
Ellen Amatangelo
Brad Barlow
Miriam Galloway
Sonja Gray
Barbara Johnson
Shirlee Maxfield
Kamber L. Price
Duane M. Andersen

Trombones
Will Findlay
Peter Jensen
David Pine
Bethany Wiest

Euphoniums
Shelby Brewer
Debra Palmer

Tubas
Corry M. Cloward
Matt Newville

Percussion
Michael Blair
Diane Clarke
Julie Piper
Adam Richards
Kris Silvan
Mark Wolfersberger
Ted Hunter

Falling Behind the Joneses

Michael Dalby, *bassoon*
Michael Blair, Mark Wolfersberger, *percussion*

Stumblers' Dance

Linda Watkins, *flute*
Heather Martin, *oboe*
Dwight Wiest, *clarinet*
Wenbin Zhao, *cello*

The Sin of Pride

Paula Gehring, Sarah Wrathall, *violins*
Marta Frandsen, *viola*
Wenbin Zhao, *cello*

Perspectives

Ellen Baggaley, *piano*

Jabberwocky

Rebecca Pyper-Busselberg, *soprano*
Paul Busselberg, *baritone*
Linda Watkins, *flute*
Heather Martin, *oboe*
Dwight Wiest, *clarinet*
Brad Barlow, *horn*
Wenbin Zhao, *cello*
Julie Piper, *percussion*

Tears of a Prophetess

Trumpets
Juel Iwaasa
Tracy Rogers
Michael Tucker
Dexter Leger

Horns
Ellen Amatangelo
Duane M. Andersen
Brad Barlow
Miriam Galloway
Sonja Gray
Barbara Johnson
Shirlee Maxfield
Kamber L. Price

Trombones
Will Findlay
Peter Jensen
David Pine
Bethany Wiest

Euphoniums
Shelby Brewer
Debra Palmer

Tubas
Corry M. Cloward
Matt Newville

Percussion
Diane Clarke
Julie Piper
Adam Richards
Kris Silvan
Ted Hunter

Jabberwocky
by Lewis Carroll

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought--
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And, hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

Taken from *Poems of Lewis Carroll*,
selected by Myra Cohn Livingston
Thomas Y. Crowell Company: New York, 1973.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 2, 1995 - 9:00 pm
Madsen Recital Hall

JUNIOR RECITAL

Kristiana Dahlquist
cello

Student of Roger Drinkall

Assisted by
Bill Atkinson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Pavane	Gabriel Fauré (1845-1924)
Sonate in D Minor Prologue Serenade et Finale	Claude Debussy (1862-1918)
Seven Variations on a Theme "Bei Mannern welche Liebe fuhlen" from Mozart's *The Magic Flute*	Ludwig van Beethoven (1770-1827)
Sonata in A Minor, Op. 36 Allegro agitato Andante molto tranquillo Allegro--Allegro molto e marcato	Edvard Grieg (1843-1907)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 2, 1995 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Marcel Bowman
violin

Student of Barbara Williams

Assisted by
Jim Margetts, ***piano***

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Six Popular Spanish Songs
- El Pano Moruno
- Nana
- Canción
- Polo
- Asturiana
- Jota

Manuel de Falla
(1876-1946)

La Fontaine d'Arethuse, op. 30, no. 1

Karol Szymanowski
(1882-1937)

Four Pieces for Violin and Piano, Op. 7
- I. Sehr langsam
- II. Rasch
- III. Sehr langsam
- IV. Bewegt

Anton Webern
(1883-1945)

Sonata No. 25 in G Major, K. 301	Wolfgang Amadeus Mozart
Allegro con spirito	(1756-1791)
Allegro	
Sonata in F Major (1838)	Felix Mendelssohn
Allegro vivace	(1809-1847)
Adagio	
Allegro vivace	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 3, 1995 - 9:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Leilani Marie Parente
viola

Student of Clyn Barrus

Assisted by
Dian Drinkall, ***piano***
Wolfgang Tsouris, ***violin***

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Romanze, Op. 85 — Max Bruch
Andante con moto — (1838-1920)

Madrigal for violin and viola — Bohulav Martinu
Poco allegro — (1890-1959)
Wolfgang Tsoutsouris, *violin*

Intermission

Concerto for viola and orchestra — William Walton
Andante comodo — (1902-1983)
Allegro moderato

This performance is dedicated to my mother on her birthday.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 4, 1995 - 6:00 pm
Madsen Recital Hall

JUNIOR RECITAL

Lindsay Robison
oboe

Student of Geralyn Giovannetti

Assisted by
Hyeon Ju Heo, *piano*
Jim Carter, *organ*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Concerto for Oboe in C Major, KV 314	Wolfgang Amadeus Mozart
Allegro aperto	(1756-1791)
Adagio non troppo	
Rondo-Allegretto	

Intermission

Rhapsodie for Oboe and Organ	Josef Rheinberger--Storch
	(1839-1901)

Sonata for Oboe, Op. 166	Camille Saint-Saëns
Andantino	(1835-1921)
Ad libitum-Allegretto-Ad libitum	
Molto Allegro	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 4, 1995 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Cara Lynn Woolley
piano

Student of Dr. Irene Peery

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Prelude and Fugue in E-flat Major, WTC II	Johann Sebastian Bach (1685-1750)
Sonata in E Minor, Op. 90	Ludwig van Beethoven (1770-1827)
Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck Nicht zu geschwind und sehr singbar vorzutragen	
Sonatine	Maurice Ravel (1875-1937)
Modéré Mouvt de Menuet Animé	
Ballade in F Minor, op. 52, no. 4	Frédéric Chopin (1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 8, 1995 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Lara Lambert
piano

Student of Dr. Irene Peery

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Toccata in G Major, BWV 916	Johann Sebastian Bach (1685-1750)
Etudes of Opus 10 No. 1 in C Major No. 3 in E Major	Frédéric Chopin (1810-1849)
L'Isle Joyeuse	Claude Debussy (1862-1918)
Intermission	
Sonata in E Major, Op. 109 Vivace/adagio espressivo Prestissimo Andante molto cantabile ed espressivo	Ludwig van Beethoven (1770-1827)
Mephisto Waltz No. 1	Franz Liszt (1811-1886)

**The Fazioli Grand Piano is provided by The Anasazi Foundation
and Baldassin Performance Pianos**

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 8, 1995 - 9:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Gwen Tuft
clarinet

Student of Cindy Child

Assisted by
Tim Hutchings, *clarinet*
Missy Perry, *piano*
Bill Atkinson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Five Bagatelles for Clarinet and Piano	Gerald Finzi
Prelude	(1901-1956)
Romance	
Carol	
Forlana	
Fughetta	

Variations Sur un Air Du Pays D'oc	Louis Cahuzac
Introduction - Moderato	(1880-1960)
Theme - Moderato	
Var. 1 Allegretto vivo e leggiero	
Var. 2 Alla po lacca	
Var. 3 Andante	
Var. 4 Moderato (ben misurato)	

Three Pieces for Clarinet Solo — Igor Stravinksy (1882-1971)
- I
- II
- III

Sonata for Clarinet in B-flat and Piano — Francis Poulenc (1899-1963)
- I. Allegro Tristamente
- II. Romanza
- III. Allegro Con Fuoco

Introduction Theme and Variations — Gioachino Rossini (1792-1868)
- Introduction--Andante
- Theme
- Var. 1 Piu mosso
- Var. 2
- Var. 3 Poco Piu mosso
- Var. 4 Minore - Largo
- Var. 5 Piu mosso - Maggiore

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 9, 1995 - 7:30 pm
Madsen Recital Hall

STUDENT COMPOSITION RECITAL

Program

Strand No. 1
Sarah Wrathall

Paula Gehring, *violin*

Arabesque
Melvyn Windham

Melvyn Windham, *piano*

clear vinyl
Matthew Smith

electronic tape

The Sin of Pride
Tom Baggaley

Sarah Wrathall, *violin*
Paula Gehring, *violin*
Marta Frandsen, *viola*
Wenbin Zhao, *cello*
Juel Iwaasa, *conductor*

The Silver Swan
Todd Coleman

Veronica Hanson, *soprano*
Linda Watkins, *alto flute*
Dwight Wiest, *bass clarinet*
Ted Hunter, *percussion*
Melvyn Windham, *piano*
Zara Christopher, *viola*
Emma Farnsworth, *cello*
Rebecca Donoho, *bass*

Song Cycle for Electronic Tape I. Polyphony	Jonathan Rayback
Waltz for Electric Bass Guitar	James Worlton

Todd Coleman, *bass guitar*

away	Lyle Durland

Paula Gehring, *violin*
Sarah Wrathall, *violin*
Emily Barrett, *viola*
Lisa Hofheins, *cello*
Carrie Streeter, *oboe*

Title Not Found	Lane Hale

Mark Porcaro, *conductor*
Becky Andersen, *voila*
Davide Pine, *trombone*
Diane Clarke, *percussion*
Ted Hunter, *percussion*
Ed Webecke, *percussion*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

Bryce Rytting, *conductor*

with

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Friday, March 10, 1995
de Jong Concert Hall
7:30 p.m.

Program

Overture to *The Barber of Seville*
Gioachino Rossini
(1792-1868)

Suite from *Pelleas et Melisande*, Op. 80
Gabriel Fauré
(1845-1924)

Prélude
Fileuse (spinning song) - Andantino quasi Allegretto
Sicilienne

Symphony No. 35 in D-Major, K. 385, *Haffner*
Wolfgang Amadeus Mozart
(1756-1791)

Allegro con spirito
Minuet and trio
Finale - Presto

Intermission

Nänie
Johannes Brahms
(1833-1897)

with the BYU Concert Choir

Symphony No. 8 in F-Major, Op. 93
Ludwig van Beethoven
(1770-1827)

Allegro vivace e con brio
Allegretto scherzando
Minuet and trio
Allegro vivace

Program Notes

The Overture to *The Barber of Seville* is cast in sonata form, the most important instrumental form of the 18th and 19th centuries. If you would like to follow the form, the list below will help; if you would rather not, feel free to ignore it. The times are approximate--it's hard to predict the effect adrenaline will have on us.

Time	**Section**	**Theme**
Start	**Slow Introduction** (think of it as warm-up music that lasts about two minutes)	
	Sonata **Exposition**. This section presents the themes and changes key.	
2:00		**First theme**: relatively quiet.
2:30		**Transition**: really noisy.
3:30		**Second theme**: the most lyrical thing we've heard since the sonata started. It starts with an oboe solo. If you miss that (and even if you don't), a solo horn will soon play the same tune.
4:00		**Closing material**: starts quietly and gets louder and louder playing the same music over and over for about a minute. This is called a Rossini crescendo.
5:00	**Recapitulation**. This section repeats the themes from the exposition (in the same order) but stays in the home key.	
8:00	Coda (Italian for "tail"). This is the very fast music after the recapitulation.	

Nänie a setting of a poem by Friedrich Schiller. In it, Schiller laments that not even the greatest love, beauty, or heroism--represented by Euridice, Adonis, and Achilles--can escape death. Brahms's setting of this poem is by turns anguished and radiant.

Auch das Schöne muß sterben, das Menschen und Götter bezwinget!
Even the beautiful must die. That which overcomes both men and Gods
  Nicht die eherne Brust rührt es des stygischen Zeus.
  does not move Hades [Pluto] to pity.
Einmal nur erweichte die Liebe den Schattenbeherrscher,
Love softened him only once,
  Und an der Schwelle noch, streng, rief er zurück sein Geschenk.
  yet at the threshold, harshly, he called back his gift.[1]
Nicht stillt Aphrodite dem schönen Knaben die Wunde,
Aphrodite could not heal the gruesome wounds
  Die in den zierlichen Leib grausam der Eber geritzt.
  torn in Adonis's beautiful body by the boar.[2]
Nicht errettet den göttlichen Held die unsterbliche Mutter,
Nor could the immortal mother of Achilles rescue him
  Wenn er, am skäischen Tor fallend, sein Schicksal erfüllt.
  when he--falling at the gates of Troy--fulfilled his destiny.

continued...

Aber sie steigt aus dem Meer mit allen Töchtern des Nereus,
But she rose out of the sea with all her sisters
Und die Klage hebt an um den verherrlichten Sohn.
and mourned her glorified son.[3]
Siehe, da weinen die Götter, es weinen die Göttinnen alle,
Behold, all the gods and goddesses weep
Daß das Schöne vergeht, daß das Vollkommene stirbt.
because the beautiful passes away and the perfect dies.

Auch ein Klaglied zu sein im Mund der Geliebten ist herrlich,
Yet to be lamented by loved ones is glorious,
Denn das Gemeine geht klanglos zum Orkus hinab.
for the common [vulgar] goes down to Hades unsung.[4]

---

[1] This sentence alludes to the story of Orpheus and Eurydice. Orpheus is mythology's most famous musician; his song tamed wild beasts and turned rivers out of their courses. Soon after Orpheus and Eurydice were married, she was killed by a viper. In his grief, he went to Hades to reclaim her. His singing moved Pluto, who agreed to release Eurydice on the condition that Orpheus not look at her until they were in the world of the living. As Orpheus came into the sunlight, he looked back. Too soon: still in the shadows at the mouth of the cave, she was forced back to Pluto's realm.

[2] Aphrodite [Venus] loved Adonis, the most beautiful of men. He was fatally gored by a wild boar, and Aphrodite, though she was immortal, could do nothing to help him.

[3] Achilles was the son of a sea nymph named Thetis, one of the 50 daughters of Nereus, the Old Man of the [Mediterranean] Sea. Achilles died in the Trojan war near the gates of Troy and was mourned by his mother and her sisters.

[4] In the interest of intelligibility, the English text is a paraphrase rather than a literal translation.

Chamber Orchestra
Bryce Rytting, *conductor*

Flute
Lisa Poll
Susan Stoddard

Oboe
Carrie Streeter
Melissa Oxborrow

Clarinet
Amy Lee
Marcie Morgan

Bassoon
P.J. Woolston
Mike Dalby

Horn
Mat Croft
Sonja Gray
Barbara Johnson
Duane Andersen

Trumpet
Rulon B. Hillam
Rick Winscot

Trombone
David Pine
Michelle Jensen
Peter Jensen

Percussion
Tiffany Bourgeois
Adam Richards

Harp
Julie Staples

Violin I
Jennifer Dutton Garrett
Tricia Meilstrup
Sara Lyn Wilcox
Paula Gehring
Jennifer Peterson
Ellen Jacob
Martha Thompson

Violin 2
Becky Wright
Alena Hatch
Rachel Bakes
Jane Thompson
Sonia Walker
Chris Baker

Viola
Emily Barrett
Zara Christopher
Becky Anderson
Natalie Burton
Leilani Parente
Dianna Rhodes

Cello
Lisa Hofhiens
Andrew Moore
Anneliese Lau
Emma Farnsworth
Kristiana Dahlquist
Zhao Wenbin

Bass
Todd Coleman
Rebecca Donoho
Angela Cooley
Tyler Johnson

In the event of an emergency, please observe that exits are provided at both the north and south ends of the concert hall (note green exit signs). Please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 11, 1995 - 1:00 pm
Madsen Recital Hall

JUNIOR RECITAL

Sara Jane Thompson
violin

Student of Nell Gotkovsky

Assisted by
Ryan Murphy, *piano*
Julie Anne Hinck, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Chaconne In G Minor	Tommaso Antonio Vitali--Charlier (b. 1665)
Baal Shem (Three Pictures of Chassidic Life) II. Nigun (Improvisation) III. Simchas Torah (Rejoicing)	Ernest Bloch (1880-1959)

Intermission

Violin Sonata No. 5 in F Major, op. 24, *Spring* Allegro Adagio molto espressivo Scherzo: Allegro molto Rondo: Allegro ma non troppo	Ludwig van Beethoven (1770-1827)
Scherzo-Tarantella, op. 16	Henri Wieniawski (1835-1880)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 11, 1995 - 2:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Casey Smith
euphonium

Student of R. Steven Call

Assisted by
Robin Hancock, ***piano***

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Concerto per Flicorno Basso, Op. 155	Amilcare Ponchielli (1834-1886)
Vocalise, op. 34, no. 14	Sergei Rachmaninoff--Smith (1873-1943)
Lyric Suite for Euphonium and Piano Adagio cantabile Allegro giusto Andante sostenuto Allegro energico	Donald H. White (1921-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 11, 1995 - 4:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Amy Lee
clarinet

Student of Cindy Child

Assisted by
Missy Perry, *piano*
Melissa Oxborrow, *oboe*
P.J. Woolston, *bassoon*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Duo E-flat Major	Norbert Burgmüller
Allegro--Larghetto--Allegro	(1810-1836)

Cinq Pieces En Trio pour Hautbois, Clarinette et Basson	Jacques Ibert
Allegro vivo	(1890-1962)
Andantino	
Allegro assai	
Andante	
Allegro quasi marziale	

Intermission

Clarinet Concerto, op. 107, K. 622	Wolfgang Amadeus Mozart
Allegro moderato	(1756-1791)
Adagio	
Allegro	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 11, 1995 - 6:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Daniel A. Olsen
piano

Student of Robert Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in D Major, K. 119 Sonata in A Major, K. 208 Sonata in A Minor, K. 54	Domenico Scarlatti (1685-1757)
Sonata in G Major, op. 14, no. 2 Allegro Andante Scherzo: Allegro assai	Ludwig van Beethoven (1770-1827)
Three Préludes Voiles Les collines d'Anacapri Ce qu'a vu le vent d'ouest	Claude Debussy (1862-1918)
Ballade in G Minor, op. 23	Frédéric Chopin (1810-1849)

BRIGHAM YOUNG UNIVERSITY
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DEPARTMENT OF MUSIC

Saturday, March 11, 1995 - 7:30 pm
Madsen Recital Hall

GRADUATE RECITAL

Jennifer Dutton Garrett
violin

Student of Nell Gotkovsky

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Rhapsody No. 1	Béla Bartók
Lassú: Moderato	(1881-1945)
Friss: Allegretto moderato--Pesante--Allegro molto--Vivacissimo--Moderato	
Sonata in D Major, op. 94a	Sergei Prokofiev
Moderato	(1891-1953)
Scherzo: Presto	
Andante	
Allegro con brio	
Sonata in A Major	César Franck
Allegretto moderato	(1822-1890)
Allegro--Quasi lento--Allegro	
Recitativo-Fantasia: Ben moderato--Molto lento e mesto	
Allegretto poco mosso	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 11, 1995 - ~~2:30~~ 9:00 pm
Madsen Recital Hall

SENIOR RECITAL

Peter Jensen
trombone

Student of Daniel Bachelder

Assisted by
Jim Margetts, *piano*
Janet Jensen, *cello*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Concertino d'Hiver Anime Tres Modere Anime	Darius Milhaud (1892-1942)
Sonata C Major Largo Allegro Andante Allegro assai	Johann Friederich Fasch (1688-1758)

Intermission

Piece Concertante	Carlos Salzedo (1885-1961)
Romance	Ida Gotkovsky (1933-)
Blue Bells of Scotland	Aurthor Pryor (1870-1942)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA

Clyn Barrus, *director*

William Wallace, *composer*

The Verdehr Trio
Walter Verdehr, *violin*
Elsa Ludewig-Verdehr, *clarinet*
Gary Kirkpatrick, *piano*

Tuesday, March 14, 1995
de Jong Concert Hall
7:30 p.m.

Program

Capriccio espagnol, Op. 34	Nikolai Rimsky-Korsakov
Vivo e strepitoso	
Variazioni	
Alborada	
Scena e canto gitano	
Fandango asturiano	

Concerto for Clarinet, Violin, Piano, and Orchestra	William Wallace
Allegro	
Moderato	
Allegro	

The Verdehr Trio

WORLD PREMIERE

Intermission

Symphony No. 5, Op. 100	Sergei Prokofiev
Andante	
Allegro marcato	
Adagio	
Allegro giocoso	

Brigham Young University Philharmonic Orchestra

Clyn Barrus, *director*

First Violin

Marcel Bowman
Rosalie Lund
Tricia Meilstrup
Rebecca Wright
Jane Thompson
Amy Dutton
Chris Baker
Alena Hatch
Ellen Jacob
SaraLyn Wilcox
Heidi Sorenson
Rachel Bakes
Sonia Walker
Sarah Johnson
Melissa Christensen
Emily Pilling
Kristin Koralewski
Amy Osmond
Kevan Lewis
Deann Nixon
Shauna Smith

Second Violin

Jennifer Peterson
Alison Richards
Sasha Nelson
Mike King
Rebecca Benson
Kristen Burnside
Celestia Feliz
Sandra Hatch
Amman Starr
Kristi Wahlquist
Arian Goodman
Heidi Keith
Erin Spackman
Hilary Pothier
Emily Burton
Emily Miller
Heidi Kammerath
Amber Taylor
Kathy Higginson
Rebecca Risenmay
Hilary Kiser
Catherine Viana

Viola

Emily Barrett
Natalie Burton
Diana Rhodes
Zara Christopher
Leilani Parenti
Becky Anderson
Molly Sanchez
Cynthia Covington
Angie Stephensen
Jason Bonham
Martha Franson
Marie Garrett
Kathryn Madsen
Alison Palmer
Elizabeth Nally
Erik Erickson

Cello

Sariah Mourik
Jeff Slade
Emma Farnsworth
Andrew Moore
Emma Farnsworth
Annelieses Lau
David Dastrup
Julia Stratton
Kristiana Dahlquist
Alicia Bush
Wenbin Zhao
Marianne Pearson
Dan Ririe
Lindy Isaacson
Elizabeth Dixon
Johanna Wilson
Christian Koehle

String Bass

Todd Coleman
Rebecca Donoho
Rynell Anderson
Angela Cooley
Tyler Johnson
Brady Ward

Flute

Hillary Kimball
Emily Hunter
Linda Watkins, piccolo

Oboe

Kristine Baird
Michelle Hansen
Lindsay Robison,
english horn

Clarinet

Clark Burnside
Sonia Hirst
Gwen Tuft, E-flat clarinet
Dwight Wiest,
bass clarinet

Bassoon

Michael Dalby
P.J. Woolston

Horn

Shirlee Pryor Maxfield
Richard B. Brunson
Michael Richards
Brad Barlow
Thomas Baggely

Trumpet

Rulon B. Hillam
Phil Kersh
Richard Tate
Adam Lambert

Trombone

Peter Jensen
Michelle Jensen
Vincent Han
Will Findlay

Tuba

Thad Levar

Percussion

Jason Spiesman
Michael Blair
Mike Wolfersberger
Julie Piper
Adam V. Richards

Harp

Laurie Ann Madsen

Piano

Javier Clavere

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 14, 1995 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Deborah Burris
soprano

Student of Lila Stuart-Bachelder

Assisted by
Robin Hancock, *piano*
Amy Hill, *clarinet*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

I

Morning and Evening Songs

Morgentau	Hugo Wolf (1860-1903)
Morgen	Richard Strauss (1864-1949)
Vergebliches Ständchen	Johannes Brahms (1833-1897)
Nachtlied	Robert Schumann (1810-1856)

II

Le chanson bien douce
Amour d'antan

Ernest Chausson
(1855-1912)

Quand on aime
Beaux yeux que j'aime
Vous aimerez demain

Jules Massenet
(1842-1912)

III

Sechs deutsche Lieder Für eine Singstimme
  Klarinette und Klavier, Op. 103
    Sei still mein Herz
    Zwiegesang
    Sehnsucht

Louis Spohr
(1784-1859)

IV

Van li effluvi de le rose
Scherzo
Pioggia

Ottorino Respighi
(1879-1936)

V

Shakespeare Songs
    Fear no more the heat o' the Sun from *Cymbeline*
    Under the Greenwood Tree from *As You Like It*
    Take, O take those lips away from *Measure for Measure*
    Sigh no more, ladies from *Much Ado About Nothing*

Roger Quilter
(1877-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 14, 1995 - 9:00 pm
Madsen Recital Hall

SENIOR RECITAL

Mark R. Johnson

piano

Student of Dr. Irene W. Peery

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Prelude and Fugue No. 23, BWV 892, from Book II of *The Well-Tempered Clavier*	Johann Sebastian Bach (1685-1750)
Sonata No. 31 in A-flat Major, Op. 110 Moderato cantabile molto espressivo Allegro molto Adagio ma non troppo-- Fuga: Allegro ma non troppo-- L'istesso tempo di arioso-- Fuga: L'istesso tempo della fuga	Ludwig van Beethoven (1770-1827)
Sonata Allegro moderato Sostenuto e pesante Allegro molto	Béla Bartók (1881-1945)
Étude in G-flat Major, op. 10, no. 5	Frédéric Chopin (1810-1849)
Prelude: Presto, from *Études d'exécution transcendante* Wilde Jagd: Presto furioso, from *Études d'exécution transcendante*	Franz Liszt (1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, March 16, 1995 - 7:30 pm
Madsen Recital Hall

s

ADVANCED SONGWRITERS' SHOWCASE
Ron Simpson, *director*

A Note from the Director

Tonight's presentation is a showcase of songs created by advanced songwriting students, many of whom are writing at a near-professional level. The students are left free to choose the style of their creations, as long as the work is in a recognizable market niche as perceived and measured by the music industry.

Songs may be presented live or pre-recorded, as is typical in the popular songwriting field. Collaboration is encouraged, and the songs may be performed by the writer/s or by guest artists.

Presentations will be announced from the following alphabetical list of student writers:

Chuck Baker
Bill Beesley
Patrick Boyd
Brad Buxton
Cherie Call
Loren Chandler
Carolee Cutler
Scott Dalton
Gaylon Garbett
Melanie Gunsay
Kristeen Harris
Mark Henrichsen
Eric Hunter
David Janeway
Tony Johns
Marc Johnson
Aaron Merrill
Anna Mohlman
Gary Nelson
Angie Rasmussen
Sherena Skidmore
Jim Steele
Jocelyn Thompson
Dot Todman
Ken Torgerson
Rachel Young

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 15, 1995 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Michael Dalby
bassoon

Student of Glenn R. Williams

Assisted by
Brian Hall, *piano*
Kristine Baird, *oboe*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Concerto in D-minor, R. 481, for bassoon	Antonio Vivaldi
Allegro	(1678-1741)
Larghetto	
Allegro molto	
From *Six Metamorphoses after Ovid for solo oboe*, op. 49 (1951)	Benjamin Britten
1. Pan	(1913-1976)
3. Niobe	
4. Bachus	
6. Arethusa	
Pièce en forme de Habanera	Maurice Ravel--Oubradous
	(1875-1937)
Humoresque, op. 35, no. 8	Reinhold Glière
	(1875-1956)
Trio for piano, oboe and bassoon (1926)	Francis Poulenc
Lent--Presto	(1899-1963)
Andante con moto	
Rondo: Trés vif	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 15, 1995 - 9:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Sonia Walker
violin

Student of Nell Gotkovsky

Assisted by
Robin Hancock, *piano*
David Brooks, *piano*

Required for the degree Bachelor of Music
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Three Pieces, Op. 42
Peter Ilych Tchaikovsky
(1840-1893)
1. Meditation
2. Scherzo
3. Melodie

Sonata No. 3 in C Minor, Op. 45
Edvard Grieg
(1843-1907)
1. Allegro molto ed appasionato
2. Allegretto expressivo alla Romanza
3. Allegro animato

Intermission

Sonata in A Minor, D. 385, Op. 137
Franz Schubert
(1797-1828)
1. Allegro Moderato
2. Andante
3. Menuetto, Allegro
4. Allegro

Roumanian Folk Dances Béla Bartók
(1881-1945)

1. Dance with Sticks
2. Waistband Dance
3. Stomping Dance
4. Hornpipe Dance
5. Roumanian Polka
6. Quick Dance

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Mack Wilberg, *conductor*

with the

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

Thursday, March 16, 1995
de Jong Concert Hall
7:30 p.m.

I

Four Hymns in the Popular Style
John Gardner
(1917-   )

Brightest and best of the sons of the morning
Savior, again to thy dear name we raise
Nearer, my God, to thee
Fight the good fight with all thy might

Concert Choir and Chamber Orchestra

II

Ave Maria
Chant

Ave Maria
Jacob Arcadelt
(1505-1568)

Concert Choir

III

Seasonsong
Mack Wilberg
(1955-   )

Christmas Meditation: O magnum mysterium

O great mystery, and wondrous sacrament,
that animals should see the newborn Lord
lying in their manger!

Epiphany Dance: Videntes stellam magi

Seeing the star, the Magi rejoiced
exceedingly with great joy:

And, entering the house; they offered
the Lord gold, frankincense, and
myrrh.

Dan Gardner, Ethan Wickman and Michael Madsen, *soloists*

Lenten Reflection: In Monte Oliveti

On Mount Olivet
he prayed to the Father:
Father, if it is possible,
let this cup pass from me.

The spirit is willing,
but the flesh is weak:
thy will be done.

James Mangan, *soloist*

Easter Celebration: O filii et filiae

O ye sons and daughters,
the King of heaven and glory
has risen from death today, alleluia!

Blessed are they who have not seen,
and yet have firmly believed,
they shall have life eternal, alleluia!

Concert Choir and Instrumental Ensemble

IV

Te Deum
Vincent Persichetti
(1915-1987)

Concert Choir and Chamber Orchestra

Concert Choir

Mack Wilberg, *conductor*
David Hinck, *graduate assistant*
Lara Lambert and Ryan Murphy, *accompanists*

Soprano I
Cynthia Coombs
Sandra Gierisch
Christine Litster
Tracy Madsen
Emily McCormick
Emily Mecham
Vanessa Quigley
Nicole Simpson
Joanne Taylor
Kristi Thomas
Sara Thomas

Soprano II
Deanna Hadfield
Cindy Jones
Jennifer Pearson
Teresa Pesci
Lara Preston
Esther Richins
Lindsay Robison
Kaarin Safsten
Robbyn Scribner
Alison Unsworth

Alto I
Deborah Burris
Theresa Dunne
Erin Gee
Carol Hinckley
Jennifer Lieberenz
Tammy Limm
Jessica Merryweather
Mary Ann Munson
Tania Smith
Tara Smith
Julie Stilson
Julie Tams
Amy Warner
Cherilyn Worthen

Alto II
Jane Bennion
Rebecca Bennion
Catherine Cothran
Anne Forsyth
Becky Hibbert
Shae Holt
Janet Hunter
Lara Lambert
Carol Salmon
Katherine Simmons
Becky Strong

Tenor I
Jared Anderson
Dan Gardner
Geoff Gibson
Charles Hall
David Hinck
Lincoln Hoppe
Ryan Murphy
David Pickering
Alan Pippin
Darrell Zaugg

Tenor II
Jeremy Baer
Bill Beesley
Andrew Crane
David Dalley
Jim Hansen
Andre Hicken
Mike Johnson
Cray Lyman
David Simmons
Michael McCarthy
David Moulton
Michael Westover

Bass I
Blair Bateman
Christopher Jensen
Mike Kelley
Michael Madsen
Nathan McKellar
Steve Pippo
David Schaumann
Joshua Shimizu
Hisaki Sugawara
Anthony Taylor
Ethan Wickman
Jared Wilks

Bass II
Joel Adair
Johnny Aird
Bryan Elkins
Alex Ells
Joseph Gee
Robert Gerlach
Stephen Howard
Matt Kieffer
Ryan Pitt
Craig Scribner
Darren Watts

Chamber Orchestra
Bryce Rytting, *director*

Flute
Lisa Poll
Susan Stoddard

Oboe
Carrie Streeter
Melissa Oxborrow

Clarinet
Amy Lee
Marcie Morgan

Bassoon
P.J. Woolston
Mike Dalby

Horn
Mat Croft
Sonja Gray
Barbara Johnson
Duane Andersen

Trumpet
Rulon B. Hillam
Rick Winscot

Trombone
David Pine
Michelle Jensen
Peter Jensen

Percussion
Tiffany Bourgeois
Adam Richards

Harp
Julie Staples

Violin I
Jennifer Dutton
Garrett
Tricia Meilstrup
Sara Lyn Wilcox
Paula Gehring
Jennifer Peterson
Ellen Jacob
Martha Thompson

Violin 2
Becky Wright
Alena Hatch
Rachel Bakes
Jane Thompson
Sonia Walker
Chris Baker

Viola
Emily Barrett
Zara Christopher
Becky Anderson
Natalie Burton
Leilani Parente
Dianna Rhodes

Cello
Lisa Hofhiens
Andrew Moore
Anneliese Lau
Emma Farnsworth
Kristiana Dahlquist
Zhao Wenbin

Bass
Todd Coleman
Rebecca Donoho
Angela Cooley
Tyler Johnson

Instrumental Ensemble

Becky Cook, *piccolo*
Lisa Poll, *flute*
Carrie Streeter, *oboe*

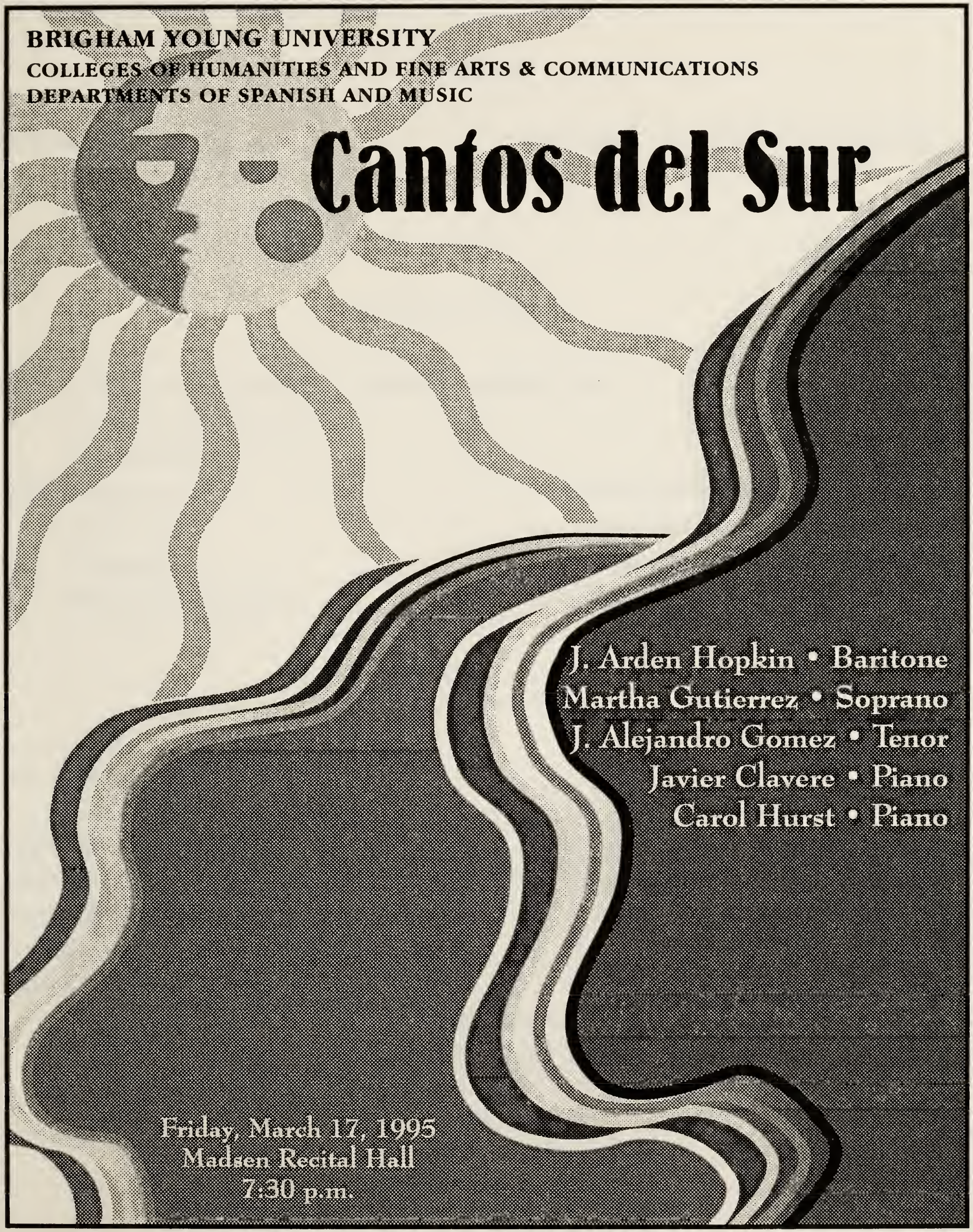
Clark Burnside, *clarinet*
P.J. Woolston, *bassoon*

Michael Blair, Jason Spiesman,
Ted Hunter, *percussion*

In the event of an emergency, please observe that exits are provided at both the north and south ends of the concert hall (note green exit signs). Please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGES OF HUMANITIES AND FINE ARTS & COMMUNICATIONS
DEPARTMENTS OF SPANISH AND MUSIC

Cantos del Sur



J. Arden Hopkin • Baritone
Martha Gutierrez • Soprano
J. Alejandro Gomez • Tenor
Javier Clavere • Piano
Carol Hurst • Piano

Friday, March 17, 1995
Madsen Recital Hall
7:30 p.m.

Program

Cinco Canciones Populares Argentinas	Ginastera
Chacarera	
Triste	
Zamba	
Arrorró	
Gato	

Srs. Hopkin y Clavere

from *Siete Canciones Venezolanos*	Plaza
Palma verde, garza blanca	
Por estos cuatro caminos	
La sombra salió del monte	
Quando el caballo se para	

Sras. Gutierrez y Hurst

Songs from México	
Princesita	Padilla
Cuando esuches este vals	Garrido
Gracia Plena	Talavera
Júrame	Grever
Perjura	Lerdo de Tejada

Srs. Gomez y Clavere

Tres Danzas Argentinas
Ginastera

- Danza del Viejo Boyero
- Danza de la Moza Donosa
- Danza del Gaucho Matrero

Sr. Clavere, *piano*

from *12 Canciones populares*
Guastavino

- Bonita rama de sauce
- Pampamapa
- Abismo de sed
- Pampa sola
- Hermano
- Mi viña de chapanay

Sras. Gutierrez y Hurst

Cantos Negros
Monsalvatge

- Cuba dentro de un piano
- Punto de Habanera
- Chévere
- Canción para dormir a un negrito
- Canto Negro

Srs. Hopkin y Clavere

J. Arden Hopkin

Arden developed his interest in Latin America during an LDS mission to Peru, Ecuador, Colombia, and Venezuela in the late 60's. He renewed that interest when, in 1985, he became the vocalist for AMISTAD, a chamber music ensemble dedicated to the performance of Latin American art music. He has performed throughout the Southwest and Intermountain West with that group since then. Hopkin holds a Doctor of Musical Arts degree and Performer's Certificate from the Eastman School of Music and has a performing career that spans opera, oratorio, musical theater, and the concert stage. He is currently Associate Professor of Voice at Brigham Young University where he leads the Vocal Pedagogy Program.

Martha Gutierrez

Martha received her early vocal training at the Maracay Conservatory of Music in her native Venezuela before completing her studies in Vocal Performance at Brigham Young University, where audiences saw her in leading operatic roles. She is now a Resident Artist with the Utah Opera Company, appearing in *Un Ballo in Maschera, La Belle Helene,* and *Aida*. She is currently appearing in the premier workshop of the newly commissioned opera *Dreamkeeper*. Martha appeared recently with the Utah Symphony in performances of DeFalla's *El Amor Brujo*. She is Adjunct Faculty in Voice at Weber State University.

J. Alejandro Gomez

A native of Mexico, Alejandro received much of his musical training and experience in his native country before immigrating to the United States to study voice at Brigham Young University. He sang with the Jalisco Professional State Choir of Mexico, appearing as soloist in Mozart's *Missa Brevis* and *Requiem,* Orff's *Carmina Burana* and Bach's *Christ lag in Todesbanden.* In the United States, he has pursued operatic studies leading to roles in *Madama Butterfly*, *Don Pasquale,* and *Pirates of Penzance.*

Javier Clavere

Javier received his training in piano in Argentina under the direction of Robert Caamano before coming to the United States where he has furthered his studies under Seymour Bernstein in New York and Paul Pollei at Brigham Young University, where he was the E. Mona Smith Scholar in 1994. In 1993 he performed on the Vladimir Horowitz's Piano Tour sponsored by Steinway and Sons and Daynes Music, and in 1994, he was selected as a member of the Utah Arts Council Performing Arts Tour; during the 95/96 Season, he will tour Utah performing and giving master classes. He is a member of the American Liszt Society.

Carol Hurst

Born and raised in the Ogden area, Carol began studying piano at age 4 and teaching piano at age 11. She has appeared as piano soloist and accompanist in all of the Western States, including an appearance at Expo 74. An Adjunct Professor of Piano at Weber State University for many years, she is now retired to enjoy the company of her husband, children and grandchildren.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 18, 1995 - 1:00 pm
Madsen Recital Hall

SENIOR RECITAL

Jenee Wright
mezzo-soprano

Student of Lila Stuart-Bachelder

Assisted by
Robin Hancock, Cristiaan Crans, *piano*
Tregoney Shepherd, *soprano*
James Mangan, *tenor*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Ingrata si mi svena	Antonio Vivaldi
Piango gemo sospiro	(1648-1741)

Gebet	Hugo Wolf
Verborgenheit	(1860-1903)
Er Ist's	
Ich hab in Penna einen Liebsten	

La Nuit	Ernest Chausson
	(1855-1899)

James Mangan, *tenor*

Reveil	Ernest Chausson

Tregoney Shepherd, *soprano*

A Charm of Lullabies — Benjamin Britten (1913-1976)

1. A Cradle Song
2. Sephestia's Lullaby
4. A Charm

Irmelin Rose — Carl Nielsen (1865-1931)
Saenk kun dit hoved, du blomst
Det bødes derfor
Violer til Mor — Hermann Hermani

Songs to Children

No More	*The Goodbye Girl*	Marvin Hamlisch and David Zippel
I'd Give my Life for you	*Miss Saigon*	Alan Boubil and Claude-Michel Schonberg
Hold On	*The Secret Garden*	Lucy Simon and Marsha Norman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 18, 1995 - 2:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Arian Goodman
violin

Student of Barbara Williams

Assisted by
Jim Margetts, *piano*
Rachel Seeley, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 5, op. 24 in F Major, *Spring*	Ludwig van Beethoven
Allegro	(1770-1827)
Adagio molto espressivo	
Allegro molto	
Allegro ma non troppo	
Concerto No. 2 in D Minor, op. 22	Henri Wieniawski
Romance	(1835-1880)
Sonata for Violin , no. 2, op. 31	Paul Hindemith
Leicht bewegte Viertel	(1895-1963)
Ruhig bewegte Achtel	
Gemachliche Viertel	
Funf Variationen uber das Lied	
Baal Shem (*Three Pictures of Chassidic Life)*	Ernest Bloch
Vidui *(Contrition)*	(1880-1959)
Nigun *(Improvisation)*	
Simchas Torah *(Rejoicing)*	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 18, 1995 - 6:00 pm
Madsen Recital Hall

SENIOR RECITAL

SaraLyn Wilcox
violin

Student of Donna Fairbanks

Assisted by
James Margetts, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Fantasy in C Major for Violin and Piano, Op. 159, D.934	Franz Schubert
Andante Molto	(1797-1828)
Allegretto	
Andantino	
Allegro Vivace--Allegretto--Presto	

Concerto in D Major, Op. 35	Erich Wolfgang Kornhold
I Moderato nobile	(1897-1957)
II Romance: Andante	
III Finale: Allegro assai Vivace	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 18, 1995 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Ruriko Osawa
piano

Student of Paul C. Pollei

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Prelude and Fugue in G Major, from *WTC II*, BWV 884	Johann Sebastian Bach (1685-1750)
Sonata in C Major, Op. 53 (Waldstein) Allegro con brio Adagio molto-Allegretto moderato	Ludwig van Beethoven (1770-1827)

Intermission

Etude-Tableaux, Op. 39 No. 3 in F-sharp Minor No. 1 in C Minor	Sergei Rachmaninoff (1873-1943)
Variations serieuses in D Minor, Op. 54	Felix Mendelssohn (1809-1847)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 21, 1995 - 7:30 p.m.
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Tracy Turek, *conductor*

Program

I

Psalm 150	David Willcocks (1919-)
E'en So, Lord Jesus, Quickly Come	Paul Manz

II

Dixit Dominus (Psalm 110)	Baldassare Galuppi (1706-1785)

III

Three Twentieth Century Psalms

Psalm 98	Halsey Stevens (1908-1988)
By the Rivers of Babylon	David Amram (1930-)

Katherine Brim, *soprano*

Psalm 23	Imant Raminsh (1943-)

IV

Zion's Walls	Aaron Copland (1900-1990) arr. Glenn Koponen
Wayfaring Stranger	John Jacob Niles (1892-1980) arr. Shane Warby

How Can I Keep From Singing	Arr. Jane Fjeldsted
Joshua Fit the Battle of Jericho	Arr. Mark Hayes

Women's Chorus

Tracy Turek, *conductor*
Kimberly Keller, Joanna Oshida,
Cynthia Heideman, Becky Hinman, *accompanists*

Carli Adair
Julie Allen
Siiri Allen
Amber Allridge
Dianne Bailey
Lynette Baird
Shauna Barney
Rachel Bastian
Kristy Benson
Paige Brashear
Delese Briggs
Katherine Brim
Monica Buchanan
Alicia Bush
Michelle Cahoon
Cynthia Caldwell
Tiffany Call
Jessica Chase
Kristen Cherry
Kristina Cleverley
Jamie Cluff
Constance Cohen
Melissa Court
Lisa Cowley
Emily Cragun
Rachel Dale
Amy Dalton
Heidi Duersch
Carmen Durland
Nancy Dynes
Deverie Earl
Jennifer Elkins
Janet Erickson
Elisha Eyre
Ingrid Farmer
Kristi Ferney
Jennifer Fink
Rosalynde Franden
Marta Fransson
Stephanie Froerer
Olivia Garcia
Arian Goodman
Heather Greenhalgh
Elizabeth Hall
Tawnya Hansen
Bonnie Hardin
Wendy Harris
Emily Harrison
Sandra Hatch
Cynthia Heideman
Tiffany Hendrickson
Jean Herker
Elena Higbee
Rebecca Hinman
Janna Hubert
Bonnie Ivie
Candice Johnson
Rebecca Johnson
Loranna Kearsley
Kimberly Keller
Julie Kennard
Elisse Kennard
Jeanne Kerry
Athena King
Seena Law
Latisha Leckie
Stephanie Litchfield
Jodi Magill
Carrie Manion
Amy Mannewitz
Beth McCormick
Marisa Mellor
Anna Mohlman
Alisa Moore
Jeanne Morrison
Lucy Nisbet
Michelle Noble
Shannon O'Brien
Debbie Orr
Joanna Oshida
Krista Parkin
Kristen Petersen
Megan Peterson
Holly Peterson
Gwendolin Petty
Teresa Pinegar
Wendy Quiggle
Heidi Raddatz
Krista Redd
Rachel Reeder
Amy Sanders
Tammy Schneider
Cori Schofield
Cami Schofield
Cristi Shelley
Nichole Silvester
Holly Sinema
Cindy Slater
Mary Snyder
Amy Springer
Lynn Stallard
Katy Steele
Cynthia Stratford
Julia Stratford
Julia Stratton
Ami Swallow
Jeanine Talley
Scharman Thorn
Amy Tolk
Megan Tourney
Christy Turnbow
Claire Verschoof
Angie Wagner
Carrie Warner
Linda Watkins
Kathryn Webb
Aubree Weeks
Kari Welsh
Jennifer Westover
Wendy Wheelwright
Chelsey Witney
Michelle Woods
Jessica Worthen
Anna Worthen
Rebecca Wounden
Wendy Wright
Rebecca Young
Susan Zimmerman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 21, 1995 - 7:30 pm
E-251, Harris Fine Arts Center

Saxophone Quartets
Mark Watkins, *director*

Program

Quartet in C Major, op. 76, no. 3 — Franz Joseph Haydn--Stanton (1732-1809)

Quatuor — F. And M. Jeanjean
  Gaieté Villageoise
  Doux Paysage
  Papillon
  Concert sur la Place

Tim Owen, *soprano*
Caleb Chapman, *alto*
Brian Neal, *tenor*
Amy Chaston, *baritone*

Mazurka, 1891 — Claude Debussy--Cunningham (1862-1918)

Seven Saxophonian Folk Dances — Paul Harvey
  Dance of Welcome
  Funeral Dance
  Cane-Cutting Dance
  Dance of the New Reeds

Jessie Bunting, *soprano*
Kris Downey, *alto*
Sam Brunon, *tenor*
Lon Young, *baritone*

Three Entertainments, 1969 — Gordon Delamont (1918-1981)
Part I (quarter = 88) - A Little Faster
Part II Light, Playful
Part III (quarter=152)

Trois Pièces — Isaac Albeniz (1860-1909)
Chant d'Amour
Berceuse
L'Été

Pete Swiderski, *soprano*
Kyle Bishop, *alto*
Andrew Briney, *tenor*
Maneesh Mehan, *baritone*

Quatour — Alfred Desenclos (1912-1971)
Allegro non troppo
Andante
Poco largo, ma risoluto

Brouillard Violette — Jaques Hendrix (1942-1970)

Nate Hofheins, *soprano*
Jim Otto, *alto*
David Poor, *tenor*
Dwight Wiest, *baritone*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 21, 1995 - 7:30 pm
Madsen Recital Hall

BYU FLUTE CHOIR

Vivian H. Ellsworth, *conductor*

Program

Allegro, from *The Water Music*	George Frederic Handel
Allegro and Menuet, from *Eine Kleine Nachtmusik*	Wolfgang Amadeus Mozart arr. Louis Moyse

Lisa Poll, *conductor*

Arrival of the Queen of Sheba, from *Solomon*	George Frederic Handel arr. Trevor Wye
Shenandoah	Traditional arr. Mary J. Simpson
Toccata, from *Organ Symphony No. 5*	C. H. Widor arr. T. Wye
Impromptu II, for Flute Choir	Newell Brown
Hungarian Dance No. 5	Johannes Brahms arr. Colin Fleming

Flute Choir Members
Winter 1995

Flute
Lisa Poll
Anjanette Comer
Lisa Mathews
Megan Bartholomew
Alan Taylor
Amy Frost
Jill JAcobsen
Misty Tynes
Kristi Marshall
Maren Holt
Carleen Judy
Zabel Ouziounian
Rebecca Gehen
Mary Egbert
Michelle Tanner
Sarah Palmer
Melinda Holman
Sarah Matthews
Maryann Clayson
Rachel Canyon

Piccolo
Crystal Shields
Rachael Ward

Alto Flute
Kristin Clawson
Stephanie Johns
Jenni Van Eizenga
Nancy Pratt

Bass Flute
Chelsea Cragun
Danielle Andrews

Percussion
Natalie Johnson

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 21, 1995 - 9:00 pm
Madsen Recital Hall

SENIOR RECITAL

Lisa Noele Poll
flute

Student of Elizabeth Ruppe

Assisted by
Hyeon-Ju Heo, *piano and harpsichord*
Jim Margetts, *piano*
John Jorgensen, *organ*
Monika Rosborough-Bowman, *cello*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in G Major, Wq. 133, "Hamburg" — Carl Philipp Emanuel Bach (1714-1788)
- Allegretto
- Rondo-Presto

Trois Mouvements — Jehan Ariste Alain (1911-1940)
- Andante
- Allegro
- Allegro vivace

Souffle de la vie — Todd S. Coleman (1970-)

Duo for Flute and Piano — Aaron Copland (1900-1990)
- I. Flowing
- II. Poetic, somewhat mournful
- III. Lively, with bounce

Intermission

Sonata for Flute and Piano
William Averitt
(1940-)

- I. Moderato
- II. Tombeau
- III. Caccia con Brio
- IV. Song and Dance

Fantaisie Pastorale Hongroise, Op. 26
Franz Doppler
(1821-1883)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

March 22 & 23, 1995 - 7:30 pm
Madsen Recital Hall

Jazz Ensemble

Mark Watkins, *director*

Quiet Riot — Louie Bellson, Jack Hayes, Bill Holman
arr. Bill Holman

Mami Osawa, *piano*
David Poor, *tenor saxophone*

Come What May — Mark Watkins

David Poor, *tenor saxophone*
Laura Bailey, *flugal horn*

Georgia — Hoagy Carmichael
arr. Rich Matteson

Nate Sutherland, *tuba*

Don't Try This At Home — Michael Brecker
trans. David Poor

David Poor, *tenor saxophone*
Tricia Meilstrup, *jazz fiddle*
Mami Osawa, *piano*
Geoff Rayback, *bass*
Trent Porter, *drums*

Jack the Giant Killer — Mark Watkins

Mami Osawa, *piano*
Mark Watkins, *tenor saxophone*

Intermission

Moten Swing — Buster and Benny Moten
arr. Sammy Nestico

David Poor, *tenor saxophone*
Kelly Hall, *trumpet*

Louisiana — J.C. Johnson and Andy Razaf

arr. Rob McConnell

Sam Brunson, *tenor saxophone*
David Cashdollar, *trombone*

Lullaby for Amy	Mark Watkins

Mark Watkins, *tenor saxophone*

Wordless Expression	Mami Osawa
Ar U At?	David Cashdollar

Dan Thower, *trumpet*
David Poor, *tenor saxophone*
David Cashdollar, *trombone*

Mami Osawa, *piano*
Geoff Rayback, *bass*
Trent Porter, *drums*

Have You Heard	Pat Metheny arr. Bob Curnow

David Cashdollar, *trombone*
Pete Swiderski, *alto saxophone*

Theme from Sesame Street	Joe Raposo, Jon Stone, Bruce Hart arr. Denis Diblasio

Maneesh Mehan, *baritone saxophone*
Nate Sutherland, *tuba*
Kyle Bishop, *alto saxophone*

Curtis Winters, *trombone*
Matt Reynolds, *trombone*

Personnel

Reeds
Pete Swiderski, *alto & soprano saxophones, clarinet*
Kyle Bishop, *alto saxophone, oboe, clarinet*
David Poor, *tenor saxophone, clarinet*
Sam Brunson, *tenor saxophone, clarinet*
Maneesh Mehan, *baritone saxophone, bass clarinet, clarinet*

Trumpets
Jeff Poulsen
Dan Thrower
Kelly Hall
Jarom Bangerter
Laura Bailey, *trumpet and flugal horn*

Trombones
David Cashdollar
Matt Reynolds
Curtis Winters
Nate Sutherland, *bass trombone, tuba*

Rhythm
Mami Osawa, *piano*
Geoff Rayback, *drums*
Trent Porter, *drums*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, *conductor*

Friday, March 24, 1995
de Jong Concert Hall
7:30 & 9:00 p.m.

Program

Hymns

Brothers, Sing On!	Edvard Grieg
A Mighty Fortress is Our God	Martin Luther arr. by William Heyne
Lead, Kindly Light	John B. Dykes arr. by Mack Wilberg

Spirituals

Dry Bones	arr. by Livingston Gearhart
If I Got My Ticket, Can I Ride? Danny Stiles, *soloist*	arr. by Robert Shaw
Child of God	arr. by Emily Crocker

Folk Songs From Around the World

Fair Lisa	Welsh Folk Song arr. by Alun Hoddinott
Tahiti Nei	Tahitian Folk Song arr. by H. Jarolde Harris
Hei, Dziny Dziny Dom	Slovakian Folk Song arr. by Eugen Suchon
Blow, Ye Winds Westerly Chris Harris, *soloist*	American Sea Shanty arr. by Mack Wilberg
The Yellow Sheepskin	Welsh Folk Song arr. by Alun Hoddinott

Crowning and Chairing of the Eisteddfod Poetry Competition
Professors Ronald Dennis, Leslie Norris and Lance Larsen (College of Humanities), *presenters*
Tad Harris, *soloist*

Raise a Ruckus! arr. by Mac Huff, Kirby Shaw, Stephen Lawrence, and Ed Lojeski

Raise a Ruckus!
Next to Lovin' (I Like Fightin' Best)
It's Hard to be Humble
The Auctioneer
Country Corn
Mama Don't Allow
Raise a Ruckus!

Jaelan Petrie, Danny Stiles, Aaron Hullinger,
Ken Wayne, Andre Hicken, Abraham Lindman,
David Robertson, Joshua Gates and Stephen Breinholt, *soloists*

From Nigeria

Kwmbaya arr. by K.J. Dinham

Betelehemu arr. by Wendell Whalum
Andre Hicken, *soloist*

* * * * * * * * * * *

Mark Johnson, Ryan Murphy and Brian Hall, *piano*
James Kasen, *organ*
Becky Cook and Hillary Kimball, *flute*
Michelle Hansen, *oboe*
Jeff Jackson, *bass*
Michael Blair, *drums*

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Michael Abraham
Aaron Adams
Steven Affleck
Michael Affleck
Scott Allen
Chris Allred
Lionel Alomia
Kent Anderson
Marc Anderson
Rod Andreason
Joshua Baer
Paul Baird
Jorge Ballado
Rodney Bates
Andrew Beene
Dean Bennett
Matthew Bentley
Thomas Bills
Chad Black
Scott Blomquist
Brian Bluth
Paul Boxell
Cody Boyd
Tobias Bradford
James Bradshaw
Daniel Bradshaw
Robert Brandt
Stephen Breinholt
Shane Brock
Scott Brown
Steven Brown
Richard Brunson
Chris Burton
K. C. Wells
Asher Cameron
Paul Campbell
Blair Carlson
Russel Carlson
Darren Carpenter
Peter Carr
Heath Charter
Jordan Clark
Marshall Clark
Markus Covert
Matthew Cowley
Jonathan Cox
Michael Cragun
Matt Crowley
Christopher Cummings
Scott Curtis
Allen Cutler
Garry Davis
Troy Dickerson
Greg Doyle
Gregory Duffin
Greg Eppich
Ryan Ericksen
Mike Evans
Doug Finch
Benjamin Ford
Michael Foutz
Nathan Frost
Jeffrey Fuller
Robert Fullmer
Bruce Gabbitas
Joshua Gates
Greg Genta
Matthew Godfrey
Jordan Graff
Kevin Gunnell
Christian Gyllenskog
Daniel Hagerty
Aaron Haggerty
Matthew Hailstone
Scott Hall
Matthew Hall
Brian Hall
Jon Halling
David Halls
Timothy Hammond
Nathan Handy
Daniel Handy
Michael Handy
Shawn Hansen
Jared Hanson
Gregory Hanson
Daren Hardy
Chris Harris
Tad Harris
Adrian Harvey
Matthew Haupt
Daniel Hersam
Jason Hess
Andre Hicken
John Hicks
Todd Hilbig
Cody Hilton
Ryan Hinton
Nick Hodgman
Rob Howard
Drake Howell
Jonathan Hull
Aaron Hullinger
Jon Humberstone
Brian Isgett
Scott Jackson
Jeffrey Jackson
Joseph Jardine
Daniel Jarvis
Matthew Johanson
Joseph Johnson
Mark Johnson
Scott Johnson
Michael Johnson
Nathaniel Johnson
Daniel Jones
Edward Jones III
Jeffrey Jones
John Jorgensen
Dayton Judd
Arno Karssen
Jim Kasen
Christian Koehle
Russell Koenig
Kevin Lafond
Ryan Larkin
James Larkins
Lance Larsen
Cory Larson
Matthew LaTomme
Jay Lessley
David Liljenquist
Abraham Lindman
Joel Longhurst
Jason Lovell
John MacKay
Robert MacKay
David Magleby
Aaron Martin
Marc Matheson
Per McCord
Jason Merrell
Cameron Merrick
Bryan Meyers
Aaron Mitchell
Ryan Mitton
Matthew Mohlman
Michael Moody
Daniel Morgan
Andrew Neilsen
Jeffrey Nelson
Lance Nielsen
Jared Ogden
Dean Oleole
Francisco Ordaz
Paul Otterstrom
Quinn Pack
Seth Packham
Federico Perfumo
Scott Petersen
Geoffrey Peterson
Robert Peterson
Ryan Peterson
Kyle Peterson
Drew Peterson
Kelly Peterson
Jaelan Petrie
Matthew Pinegar
William Plumb
Jeffrey Price
Donald Putt
Ted Pyper
Wesley Quinton
Benjamin Ramsey
Pino Ramunni
Phillip Redd
Mike Rich
David Richards
Mark Richards
Timothy Richards
Brian Ricks
Van Rider
Brandon Roberts
Keith Robertson
Randy Robertson
David Robertson
David Robertson
Jason Rogers
David Rogers
John Rosenquist
Ganon Rowan
J.B. Rowberry
Mark Russell
J.R. Russell
Junior Salima
Kenneth Scott
Jared Scott
Jim Scribner
Mark Settle
Collin Shepherd
Benjamin Slaugh
Matthew Smith
Cameron Sneddon
Richard Speckart
David Spencer
Russell Sperry
Jason Spiesman
Daniel Stiles
Job Strickland
Bartt Stucki
Benjamin Taylor
Jacob Thomas
Adam Thunell
Jim Tidwell
Matthew Tollestrup
Curtis Toone
Cameron Turley
Nate Underwood
Phillip Upton-Rowley
Robert Vogler
Kohn Ward
Derek Warner
Brandon Warren
James Watson
Christopher Wayne
Kenneth Wayne
Daniel Wells
Edwin Wells
Christopher Wells
Brian Whitaker
James Whiting
David Wilkinson
Warren Williams
Marcus Williams
Seth Williams
Zachary Wily
Matt Woodson
Matthew Wright
George Xanthos
Andrew Youngquist
Dale Zaugg

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 24, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

ORPHEUS WINDS

Elizabeth Ruppe, *flute*
Geralyn Giovannetti, *oboe*
David Randall, *clarinet*
Laurence Lowe, *horn*
Glenn Williams, *bassoon*
with
Robin Hancock, *piano*

Program

Concerto No. 2 after Vivaldi — Johann Sebastian Bach--Rechtman
(1685-1750)

Allegro moderato
Adagio
Allegro

Partita (1948) — Irving Fine
(1914-1962)

Introduction and Theme: Allegro moderato
Variation: Poco vivace
Interlude: Adagio
Gigue: Allegro
Coda: Lento assai

Intermission

Sextet in B-flat Major, for Piano and Woodwind Quintet, Op. 6	Ludwig Thuille (1861-1907)

Allegro moderato
Larghetto
Andante, quasi allegretto
Vivace

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 24, 1995 - 9:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Angela Cooley
string bass

Student of Walter Birkedahl

Assisted by
Andrea Hoth, *piano*
Paula Gehring, *violin*
Zara Christopher, *viola*
Kristiana Dahlquist, *cello*
Camille Hillam, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in G Minor for String Bass and Piano (No. 1712) — Henry Eccles (1670-1742)
- I. Largo
- II. Allegro con spirito
- III. Adagio
- IV. Vivace

Concerto Op. 3 for String Bass and Piano — Serge Koussevitzky (1874-1951)
- I. Allegro

Quintet for Piano, Violin, Viola, Cello, and Bass, "The Trout" — Franz Schubert (1797-1828)
- I. Allegro vivace
- IV. Andantino
- V. Allegro giusto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 25, 1995 - 1:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Rone Sparrow
percussion

Student of Ron Brough

Assisted by
Tiffany Bourgeois, *marimba*
Trent Porter, *drumset*
Jared Anderson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

French Suite — William Kraft (1923-)
    Allemande
    Courante
    Saraband
    Gigue

Saturday's Child Sings A Hopeful Song — Bill Molenhof (1954-)

Assisted by Tiffany Bourgeois, *marimba*

Seventh Heaven — Gary Chaffee (1942-)

Trent Porter, *drumset*

Scherzo Caprice Clair Omar Musser
(1902-1981)

Assisted by Jared Anderson, *piano*

Sonata for Timpani John Beck
(1933-)

I. Mysteriously
II. Jazz-Like
III. Fast

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 25, 1995 - 2:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Tiffany Bourgeois
percussion

Student of Ron Brough

Assisted by
Rone Sparrow, *vibes*
Lisa Poll, *flute*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Saturday's Child — Bill Molenhof (1954-)

Assisted by Rone Sparrow, *vibes*

My Lady White — David Maslanka (1943-)
- I. madrigal - my lady white
- II. spring...birds sing...a gift of rings
- III. for pretty Alison

Duettino Concertante — Ingolf Dahl (1912-1970)
- Alla marcia
- Fughetta
- Presto Finale

Lisa Poll, *flute*

Vienna	David Friedman (1947-)
Three Designs for Three Timpani, op. 11, no. 2	Robert Muczynski (1929-)

- I. Allegro moderato
- II. Allegretto
- III. Moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 25, 1995 - 6:00 pm
Madsen Recital Hall

SENIOR RECITAL

Michelle Hansen
oboe

Student of Geralyn Giovannetti

Assisted by
Cara Woolley, *piano*
Paul F. Busselberg, *baritone*
Jennifer Dutton Garrett, *violin*
Marcel Bowman, *violin*
Emily Barrett, *viola*
Monika Rosborough Bowman, *violoncello*
Douglas E. Bush, *organ*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Cantata: Ich habe genug, BWV 82	Johann Sebastian Bach
Aria	(1685-1750)
Recitativo	
Aria	

Three Romances, Op. 94	Robert Schumann
Moderato	(1810-1856)
Semplice, affetuoso	
Moderato	

Intermission

Oboe Concerto	Richard Strauss (1864-1949)
Allegro Moderato	
Andante	
Vivace	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 25, 1995 - 9:00 pm
Madsen Recital Hall

JUNIOR RECITAL

Vincent Han
trombone

Student of Daniel Bachelder

Assisted by
Hyeon-Ju Heo, ***piano***
Carmen Hall, ***piano***

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Second Sonata — Richard Monaco (1987-)
  Allegro
  Moderato
  Allegro Molto

Andante and Rondo — Antonio Capuzzi--Catelinet (1755-1818)

Intermission

Sonata No. 6 — Antonio Vivaldi (1675-1741)
  Largo
  Allegro
  Largo
  Allegro

Sonata for Trombone and Piano
Allegro moderato maestoso
Allegretto grazioso
Allegro pesante
Allegro moderato maestoso

Paul Hindemith
(1895-1963)

The Canadian BRASS

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
PERFORMING ARTS SERIES

Tuesday, March 28, 1995
de Jong Concert Hall
7:30 p.m.

Program

Andante and Allegro *from Concerto Grosso, op. 3, no. 4*	G. F. Handel--Howard Cable
Fantasia on One Note	G.F. Handel--Cable
Arrival of The Queen of Sheba	Henry Purcell--Cable
Canzona per sonare No. 3	Giovanni Gabrieli--John Serry
Toccata and Fugue in D Minor, BWV. 565	J. S. Bach--Fred Mills
Brass on Broadway	
Fugue for Tinhorns (*Guys & Dolls)*	F. Loesser--Luther Henderson
Send in the Clowns *(A Little Night Music)*	S. Sondheim--Henderson
I Got Rhythm *(Girl Crazy)*	G. Gershwin--Henderson

Intermission

Selections from *Porgy and Bess* Jazzbo Brown Blues Summertime It Ain't Necessarily So Bess, You Is My Woman Now I Loves You Porgy A Woman is a Sometime Thing I Got Plenty o' Nuttin" I'm on My Way	George Gerswhin--Henderson
Adagio (for Strings)	Samuel Barber--Stephen McNeff
Rigoletto Meets the Three Tenors	Arr. Henderson, Cable & Gwyneth Jones

THE CANADIAN BRASS

Frederick Mills, *trumpet*
Ronald Romm, *trumpet*
David Ohanian, *horn*
Eugene Watts, *trombone*
Charles Daellenbach, *tuba*

Biography

Since their first appearance on the music scene in 1970, The Canadian Brass have revolutionized brass music and established the brass quintet as a vital force in the music world. Over the past 25 years, these classically trained virtuoso musicians have transformed a previously neglected group of instruments with a limited repertoire into an exciting and versatile ensemble which performs everything from Bach and Mozart to Gershwin and Dixieland. With their unique blend of virtuosity, spontaneity and humor, The Canadian Brass have paved the way for many other brass groups, but clearly, they remain in a class by themselves.

The key to The Canadian Brass' performance style is communication between the artists and their audiences. The players feel strongly that it is important to involve the audience in their concerts, both to enhance the people's enjoyment of the music and to ensure that they have fun. Internationally acclaimed for their "brilliant virtuosity and ensemble playing of remarkable unanimity" *(New York Times)*, The Canadian Brass also add appropriate commentary and tasteful touches of humor to their concerts. Their dazzling performances, combined with eclectic programming, have enabled them to bring classical music to vast new audiences, while providing some of the best musical entertainment to be found anywhere.

The Canadian Brass, who were the first chamber ensemble ever to tour the People's Republic of China, have delighted audiences in North America, Europe, Japan, Australia, the Middle East and the former Soviet Union. Each season they give over 130 concerts in North America alone, performing from coast to coast at such major halls as New York's Carnegie Hall (where they appeared four times in one season), Orchestra Hall in Chicago, the ACademy of Music in Philadelphia, the Ambassador Auditorium in the Los Angeles area, and the Kennedy Center in Washington, D.C. (where their concerts were sold out three times in one season). The Canadian Brass have appeared as featured guest artists with many leading U.S. orchestras, including those of Cleveland, Detroit, Minnesota, Pittsburgh, Saint Louis, San Francisco, the National Symphony and the Boston, New York, and Philadelphia Pops. They are also a popular attraction at many summer music festivals, including Tanglewood, Mostly Mozart, Wolf Trap, Meadow Brook, Blossom and the Hollywood Bowl.

During the 1994-95 season, The Canadian Brass will again tour extensively in the United States and Canada, with numerous performances across the continent, including New York, Washington, D.c., San Francisco, an Diego, Seattle, Denver, Dallas, Pittsburgh, Toronto and Montreal. They also return to Asia for a comprehensive tour featuring concerts throughout Japan, including Tokyo, Osaka and Yokohama, and well as recitals in Bangkok, Singapore, Hong Kong and Taiwan. Following their enthusiastically received nationwide summer '94 tour with Star of Indiana, one of the country's premier drum and bugle corps, The Canadian Brass are eagerly looking forward to summer '95, when they will again perform with this extraordinary young ensemble in the critically acclaimed, fully staged program, entitled *An Evening of Brass Theater*, both in large arenas and at such major festivals as Tanglewood, Ravinia, the Hollywood Bowl, Wolf Trap, Blossom and Mostly Mozart.

The Canadian Brass have been seen by million on such television shows as the *Tonight Show* with Johnny Carson, the *Today Show*, *Entertainment Tonight, Camera Three, Sesame Street,* and, most recently, *CBS This Morning*. Collaborating with Philips Classics, The Canadian Brass became the first classical artists ever to record a television and laser disc project on the new state-of-the-art high definition tape (HDTV) at Thames TV in England as a production for Rhombus. The film, entitled *Home Movies* (now available on VHS & LD), was nominated for a 1993-94 *Grammy* Award in the category of Best Music Video (Long-Form), and was aired frequently on *Bravo* during 1994. On PBS, they have appeared as guest artists on *Evening at Pops* with John Williams and the Boston Pops, on Beverly Sills' *Music Around the World, Canadian Brass at Wolf Trap*, and the *Victor Borge 80th Birthday Special.* They have also starred in their own one-hour PBS special, *The Canadian Brass Live.*

Ever-popular a s recording artists, The Canadian Brass' discography of nearly 30 recordings reflects the same incomparable diversity of music that can be heard in concert. Their latest release on the RCA/BMG Classics label, entitled *Brassbusters!*, is a brass extravaganza featuring a collaboration with the brass sections of the New York Philharmonic and the Boston Symphony. This follows their highly successful Christmas album *Noël*, which reached number 4 on the *Billboard* "Crossover" chart. Other recent releases, on the Philips Classics label, include a collection of *canzoni* by Gabrieli, in which they are joined by the brass sections of the New York Philharmonic and the Philadelphia Orchestra; *Wagner for Brass;* and *Red Hot Jazz: The Dixieland Album*.

Throughout their 25 years, The Canadian Brass have constantly sought to expand the brass repertoire, both through transcriptions of the great music from the 16th century through today, and commissions of new works, of which they have premiered over 30, from such distinguished composers as Lukas Foss and Michael Colgrass. Given their sense of humor, it was only natural that they should collaborate with that arch musical satirist, Peter Schickele (P.D.Q. Bach) who composed for them "the first horse opera ever written for brass quintet, *Hornsmoke*."

Music Education has always been an important element of the Brass' annual activities and they conduct workshops and master classes with young musicians as often as their schedule will allow. Their wide and varied experiences on this front have yielded a new series of ensemble publications (Hal Leonard Publishing Corporation), which is graded for young brass students who seek the experience that only chamber music performance can offer. In addition to these publications, the Brass have published over 100 works drawn from their own repertoire for use by the other brass ensembles. The group also has recently formed its own instrument company based in Wisconsin, featuring instruments designed by them (for both students and professionals alike) and distributed worldwide under the banner of the *Canadian Brass Collection.*

Following the 1990 Kennedy Center performance by The Canadian Brass, the *Washington Post* said: "Blending virtuosity, musicality, comedy and wit, they inspired equal measures of laughter and admiration from the packed house, ultimately receiving the inevitable - and totally deserved - standing ovation." Having forged a new road for generations of brass players to come, The Canadian Brass can look back on their first quarter-century as a prelude to even greater levels of achievement in the future.

The Canadian Brass record exclusively for Philips Classics.
The Canadian Brass appear by arrangement with IMG Artists.

In the event of an emergency, please observe that exits are provided at both the north and south ends of the concert hall (note green exit signs). Please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 28, 1995 - 7:30 pm
Madsen Recital Hall

VOCAL JAZZ ENSEMBLE

Lars Yorgason, *director*

I Syncopation

I Remember You	Mercer/Schertzinger--arr. by Phil Mattson
Ruby Baby	Lieber/Stoller--arr. by Roger Treece
Round Midnight	Monk/Hanighen/Williams--arr. by Randy Crenshaw
Band Selection	Syncopation Rhythm Section

II Checkmate

Seems Like Old Times	Lombardo/Loeb--arr. by Gene Puerling
That Old Black Magic	Arlen/Mercer--arr. by Steve Zegree
Sweet Georgia Brown	Bernie/Pinkard
Goodbye Love	Ken Kraintz
Tangerine	Mercer/Schertzinger--arr. by Phil Mattson
When Sunny Gets Blue	Fisher/Segal
I Hadn't Anyone Till You	Noble--arr. by Shaw
Day by Day	Cahn/Stordahl/Weston--arr. by Kirby Shaw
Everybody's Boppin'	Hendricks
Band Selection	Checkmate Rhythm Section

Intermission

III Syncopation

Your Mind is On Vacation (men only)	Allison
Rock-a-Bye-Baby (women only)	Trad.--arr. by Michele Weir
The More Things Change	Brown--arr. by Michele Weir
Centerpiece	Hendricks
Here's That Rainy Day	Burke/Van Heusen--arr. by Shaw
Sister Sadie	Silver--arr. by Jason Womack

Mike Vance, *guest saxophone soloist*

IV Syncopation and Checkmate

Bassically Speaking	Hooper--arr. by Gene Puerling

Syncopation

Sopranos
Ellen Beus
Lisa Higbee
Sara Petersen
Miriam Williams

Altos
Tracy Madsen
Rachel Pfeifer
Julie Reber
Amy Sanders

Tenor
Mike McCarthy
Courtney Pixton
Randy Robison
Daniel Wells

Basses
Tony Brinkley
Brad Christenson
Jeffrey Knowles

Student Director
Miriam Williams

Rhythm Section
John Ferrell, *piano*
Reed Henry, *drums*
Geoffrey Rayback, *bass*

Checkmate

Rachel Bastian, *soprano*
Lisa Poll, *2nd soprano*
Sarah Jensen, *alto*
Jeff Gabbitas, *tenor*
Ben Jacobsen, *bass*

Student Director
Lisa Poll

Rhythm Section
Brady Ellis, *piano*
Reed Henry, *drums*
Geoffrey Rayback, *bass*

Vocal Jazz Ensembles Director, Lars Yorganson

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UTAH SYMPHONY

Joseph Silverstein, Music Director

Classical Series

Thursday, March 30, 1995, 7:30 p.m.	deJong Concert Hall
Friday, March 31, 1995, 8:00 p.m.	Abravanel Hall
Saturday, April 1, 1995, 8:00 p.m.	Abravanel Hall

LEIF BJALAND	*Conductor*
TOMOHIRO OKUMURA	*Violin*

DVOŘÁK *Carnival Overture,* Op. 92

GLAZUNOV Concerto in A minor
for Violin and Orchestra, Op. 82

Moderato - Andante - Allegro

Intermission

PROKOFIEV Symphony No. 5 in B-flat major, Op. 100

I. Andante
II. Allegro moderato
III. Adagio
IV. Allegro giocoso

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, the Salt Lake City Arts Council and Salt Lake County.

Photo by Rolf Kay

UTAH SYMPHONY PERSONNEL

JOSEPH SILVERSTEIN, Music Director
The Maurice Abravanel Chair,
endowed by the George S. and
Dolores Doré Eccles Foundation
Robert Henderson, Associate Conductor
Kory Katseanes, Assistant Conductor

1st Violin *
Ralph Matson
Concertmaster
The Jon M. and Karen Huntsman Chair, in honor of Wendell J. and Belva B. Ashton
Gerald Elias
Associate Concertmaster
Leonard Braus
Associate Concertmaster
Richard Stout
Acting Assistant Concertmaster
Tom Baron
Carol Borman
Julianne S. Johnson
Don C. Kramer
Kenneth Kuchler
Katherine Peterson
Judith Rich
Barbara Ann Scowcroft
M. Judd Sheranian
John Thompson

2nd Violin *
John Chatelain
Principal
Jack Ashton
Assistant Principal
Frances Darger
Richard Dickson
LoiAnne Eyring
Teresa Hicks
Rebekah Johnson
Kory Katseanes
Veronica Kulig
Lynn Maxine Rosen
Jennifer Savastano †††
Lynnette Stewart
Lois Swint †
Melissa Thorley-Lewis

Viola *
Christopher McKellar
Principal
Roberta Shulman-Zalkind
Associate Principal
Mikhail Boguslavsky††
Dorothy Freed
Paul Jorgensen
Julia Lawrence
Scott Lewis
Cathryn Manning
Jeffrey Wagner

Cello *
J. Ryan Selberg
Principal
Stephen Emerson
Assistant Principal
Carolee Baron
John Eckstein
Evelyn Loveless
Bonnie Mangold
Carol E. Nelson
Kevin Shumway

Bass *
David Yavornitzky
Principal
Laurence E. Rice †
Assistant Principal
James Allyn
Acting Assistant Principal
Lisa Allyn
Frank W. Asper, Jr.
Claudia Christiansen
Daniel Gwin
Patrick Zwick

Harp
Konrad Nelson
Principal

Flute
Erich Graf
Principal
Ralph Gochnour
Michael Vance

Piccolo
Michael Vance

Oboe
Robert Stephenson
Principal
James Hall
Holly Gornik

English Horn
Holly Gornik

Clarinet
Christie Lundquist
Principal
Russell Harlow
Associate Principal
Edward Cabarga

Bass Clarinet
Edward Cabarga

Bassoon
Douglas Craig
Principal
Mitchell Morrison
Associate Principal
Christine Osborne

Contra Bassoon
Mitchell Morrison

Horn
Shelley Showers
Principal
William Barnewitz
Associate Principal
Llewellyn Humphreys
Sue Hudson
Stephen Proser

Trumpet
Nick Norton
Principal
Edward Gornik
Co-Principal
Peter Margulies

Trombone
Larry Zalkind
Principal
Marion Albiston
Russell McKinney

Bass Trombone
Russell McKinney

Tuba
Gary Ofenloch
Principal

Timpani
George Brown
Principal
Craig Fineshriber
Assistant Principal

Percussion
Craig Fineshriber
Principal
Don H. Main
Keith Guernsey

Personnel Manager
Llewellyn Humphreys
David Yavornitzky
Assistant

Stage Manager
David A. Savastano
Christopher Schleifer,
Assistant

Librarian
Craig Fineshriber
Patrick Zwick, *Assistant*

---

* *String Seating Rotates*
† *Leave of Absence*
†† *Sabbatical*
††† *Substitute Member*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, March 30, 1995 - 7:30 pm
Madsen Recital Hall

SONGWRITER SHOWCASE

Ron Simpson, *director*

Tonight's program is a showcase of student songs modeled after similar professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of peers and record industry and publishing professionals. The writers may choose to write in any current style monitored and charted by the music industry.

Some of tonight's student writers are showing their first songs, while others have considerable prior experience. Collaboration is encouraged, and all vocals must be presented live, but not necessarily performed by the writer/s. Accompaniment may be either live or pre-recorded.

All students listed below will not necessarily have an individual song performed tonight, but each has participated in some way, either as writer, co-writer, performer, or behind the scenes, in discussions that have led toward editing and refining the songs.

Performance order will be announced from the following list:

Kristi Barrett
Scott Boswell
David Burrows
Heather Deans
Greg Ellis
David Farmer
Jana Farr
Dan Fegel
Chris Harris
Jenny Harris
Sarah Hyde
Michael L. Johnson
Michael W. Johnson
Justin Jones
Matthew Jorgensen
Kamuela Kanekoa
Adam Mangum
Byron Martin
Jonell Pabst
Del Stoliker
Jeff Tanner
Angie Wagner
Scott Wiggins
Bill Zimmerman

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, March 31, 1995 - 7:30 pm
de Jong Concert Hall

SYMPHONIC BAND
Don L. Peterson, *conductor*

Symphonic Overture	James Barnes
Symphony for Band	Vincent Persichetti
I. Adagio - Allegro	(1915-1987)
II. Adagio sostenuto	
III. Allegretto	
IV. Vivace	
Fantasia in G	Timothy Mahr
Intermission	
Marche Des Parachutistes Belges (March of the Belgian Paratroopers)	Pierre Leemans arr. Charles A. Wiley
Kaye Collins, *Guest Conductor, Graduate Assistant*	
Five Miniatures	Joquin Turina
I. Dawn	(1882-1949)
II. The Sleeping Village	arr. John Krance
III. Promenade	
IV. The Approaching Soldiers	
V. Fiesta	
Dr. Ralph G. Laycock, *Guest Conductor, Professor Emeritus*	
Come, Come Ye Saints	arr. Thomas Knox
Ralph Laycock, *conductor*	
Through Countless Halls of Air	Francis McBeth
I. First Flight	
II. Kitty Hawk	
III. High Flight	

SYMPHONIC BAND

Don Peterson, *Conductor*

Cornet I
Richard Bateman*
Clarissa Christensen
Art Young

Cornet II
Ryan Goulding
Aaron G. Brown
Karl Fuger

Cornet III
Mike Tucker
Lucy Yetter
Daniel Morgan

Trumpet I
Angela Nordby
Trumpet II
Alex Zobell

French Horn
1st
Valerie Clark*
Cynthia Munk
Terry Lee
2nd
Matt McLain
Gina Wallace
Michael Baggaley
3rd
Rachel Beier
Michelle Bylund
Christie Taylor
4th
Brandon Stanford
David Sevey
Melissa Larson
Nathan Bronson

Trombone
Matt Reynolds*
Kent Leigh
Steven Allgaier
Todd Turner
Jonathan Sherrill
Debra Palmer
Stacey Simmons
Scott Goodwin
Darin Hakes

Euphonium
Willie Lyu*
James Wilson
Brad Schmidt

Tuba
Ryan Chavez*
Shelby Brewer
David Booth
Darren Chamberlain

Oboe
Marcie Linton*
Kristi Etherington (E.H.)

Bassoon
Kasey Koch*
Leslie Huber

Flute
Kristin Parker*
Megan Bartholomew
Lauren Cundick
Lisa Mathews
Kristi Marshall
Kristin Clawson
Jennifer Van Eizenga

Piccolo
Jennifer Greco

Clarinet
1st
Sonia Hirst*
Deborah Brown*
Laura Kim Wright (Eb)
Sarah Bender
Mandy Gunderson
Dan Thrower
2nd
Janette Jeffress
Melanie Watson
John Dobbs
Kaye Collins
Robyn Lee
Carrie Zimmerman
Lori Hofmann
3rd
Natalie Madsen
Krista Walker
Melinda Robison
Kathy Rimmasch
Heidi Sensinger
Julie Sutton
Denise Stephens
Ane Jones

Bass Clarinet
Bob Craig
Jeff Moyes
Corina Jones

Contra Alto Clarinet
David Poor

Saxophone
Caleb Chapman* - Alto
Lon Young - Alto
Jessie Bunting - Alto
Amy Chaston - Alto
Aaron Bayless - Alto
Sam Brunson Tenor
Maneesh Mehan - Baritone

Percussion
Adam Holdaway*
Mitch Lee
Jordan Pusey
Shane Fillmore
Michael Ward
Paul Radcliffe

Harp
Juliane Jackson

Piano
Rachel Beier

*=Principal

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 31, 1995 - 6:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Annalee Schultz
piano

Student of Robert Smith

Assisted by
Adriana Jarvis

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Concerto in the Italian Style, BWV 971	Johann Sebastian Bach
Allegro	(1685-1750)
Andante	
Presto	
Sonata No. 60, Hob. XVI/50 in C Major	Joseph Haydn
Allegro	(1732-1809)
Adagio	
Allegro Molto	
Jea'd Eau	Maurice Ravel
	(1885-1937)

Intermission

Etude after Paganini No. 6 in A Minor	Franz Liszt
	(1811-1886)
Concerto, Op. 1	Sergei Rachmaninoff
Vivace	(1873-1943)

Adriana Jarvis, *accompanist*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 31, 1995 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Katrina Darlene Skousen

piano

Student of Robert Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Toccata in D Major, BWV 912 — Johann Sebastian Bach (1685-1750)
    Allegro
    Adagio
    Presto

Sonata No. 11 in B-flat Major, Op. 22 — Ludwig van Beethoven (1770-1827)
    Allegro con brio
    Adagio con molta espressione
    Minuetto
    Rondo

Intermission

Etude in E Major, op. 10, no. 3 — Frédéric Chopin (1810-1849)
Etude in G-flat Major, op. 25, no. 9
Etude in C-sharp Minor, op. 25, no. 7

Gavotte, op. 77, no. 4 — Sergey Prokofiev (1891-1953)

Tocatta, Op. 15 — Robert Mucynski

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 31, 1995 - 9:00 pm
Madsen Recital Hall

JUNIOR RECITAL

Rachel Bakes
violin

Student of Barbara Williams

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata No. 3 in D minor, Op. 108	Johannes Brahms
Allegro	(1833-1897)
Adagio	
Un poco presto e con sentimento	
presto agitato	
Sonata in D Major, Op. 94a	Sergei Prokofieff
Moderato	(1891-1953)
Scherzo: Presto	
Andante	
Allegro con brio	
Waltz-Scherzo, Op. 34	Peter Ilich Tchaikovsky
	(1840-1893)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, March 31, 1995 - 7:30 pm
de Jong Concert Hall

SYMPHONIC BAND

Don L. Peterson, *conductor*

Symphonic Overture — James Barnes

Symphony for Band — Vincent Persichetti (1915-1987)
- I. Adagio - Allegro
- II. Adagio sostenuto
- III. Allegretto
- IV. Vivace

Fantasia in G — Timothy Mahr

Intermission

Marche Des Parachutistes Belges (March of the Belgian Paratroopers) — Pierre Leemans, arr. Charles A. Wiley

Kaye Collins, *Guest Conductor, Graduate Assistant*

Five Miniatures — Joquin Turina (1882-1949), arr. John Krance
- I. Dawn
- II. The Sleeping Village
- III. Promenade
- IV. The Approaching Soldiers
- V. Fiesta

Dr. Ralph G. Laycock, *Guest Conductor, Professor Emeritus*

Come, Come Ye Saints — arr. Thomas Knox

Ralph Laycock, *conductor*

Through Countless Halls of Air — Francis McBeth
- I. First Flight
- II. Kitty Hawk
- III. High Flight

SYMPHONIC BAND

Don Peterson, *Conductor*

Cornet I
Richard Bateman*
Clarissa Christensen
Art Young

Cornet II
Ryan Goulding
Aaron G. Brown
Karl Fuger

Cornet III
Mike Tucker
Lucy Yetter
Daniel Morgan

Trumpet I
Angela Nordby
Trumpet II
Alex Zobell

French Horn
1st
Valerie Clark*
Cynthia Munk
Terry Lee
2nd
Matt McLain
Gina Wallace
Michael Baggaley
3rd
Rachel Beier
Michelle Bylund
Christie Taylor
4th
Brandon Stanford
David Sevey
Melissa Larson
Nathan Bronson

Trombone
Matt Reynolds*
Kent Leigh
Steven Allgaier
Todd Turner
Jonathan Sherrill
Debra Palmer
Stacey Simmons
Scott Goodwin
Darin Hakes

Euphonium
Willie Lyu*
James Wilson
Brad Schmidt

Tuba
Ryan Chavez*
Shelby Brewer
David Booth
Darren Chamberlain

Oboe
Marcie Linton*
Kristi Etherington (E.H.)

Bassoon
Kasey Koch*
Leslie Huber

Flute
Kristin Parker*
Megan Bartholomew
Lauren Cundick
Lisa Mathews
Kristi Marshall
Kristin Clawson
Jennifer Van Eizenga

Piccolo
Jennifer Greco

Clarinet
1st
Sonia Hirst*
Deborah Brown*
Laura Kim Wright (Eb)
Sarah Bender
Mandy Gunderson
Dan Thrower
2nd
Janette Jeffress
Melanie Watson
John Dobbs
Kaye Collins
Robyn Lee
Carrie Zimmerman
Lori Hofmann
3rd
Natalie Madsen
Krista Walker
Melinda Robison
Kathy Rimmasch
Heidi Sensinger
Julie Sutton
Denise Stephens
Ane Jones

Bass Clarinet
Bob Craig
Jeff Moyes
Corina Jones

Contra Alto Clarinet
David Poor

Saxophone
Caleb Chapman* - Alto
Lon Young - Alto
Jessie Bunting - Alto
Amy Chaston - Alto
Aaron Bayless - Alto
Sam Brunson Tenor
Maneesh Mehan - Baritone

Percussion
Adam Holdaway*
Mitch Lee
Jordan Pusey
Shane Fillmore
Michael Ward
Paul Radcliffe

Harp
Juliane Jackson

Piano
Rachel Beier

*=Principal

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

BRASS and WOODWIND STUDENT CHAMBER RECITAL

Tuesday, April 4, 1995
Madsen Recital Hall
7:30 p.m.

Program

Trio for oboe, clarinet and bassoon	Henri Sauguet
Allegro scherzando	(1901-)
Andantino pastorale	
Vivo e rustico	
Choral Varié	

The Five Reeds
Melissa Oxborrow, *oboe*
Amy Lee, *clarinet*
PJ Woolston, *bassoon*

Suite for Brass Sextet, Op. 55	Norman Cazden
Fancy	(1914-)
Sonatina	
Philip Kersh, *trumpet*	Todd Cahill, *trombone*
Rick Winscot, *trumpet*	Casey Smith, *euphonium*
Barbara Johnson, *horn*	Matthew Newville, *tuba*

Laudate Dominum	Giovanni Palestrina--Volkmann
	(1525-1594)

Tall Tale for Brass Sextet	Henry Cowell
	(1897-1954)
Richard Tate, *trumpet*	Bethany Wiest, *trombone*
Angela Nordby, *trumpet*	Peter Jensen, *euphonium*
Brad Barlow, *horn*	Thad Levar, *tuba*

Trio for piano, oboe and bassoon (1926)	Francis Poulenc
Lent--Presto	(1899-1963)
Andante con moto	
Rondo: Trés vif	

The Quartet
Kristine Baird, *oboe*
Michael Dalby, *bassoon*
Brian Hall, *piano*

Quintet in E-flat Major	Wolfgang Amadeus Mozart
Largo: Allegro moderato	
Larghetto	
Allegretto	
Michelle Hansen, *oboe*	Derek Steadman, *bassoon*
Michelle Watabe, *clarinet*	William Atkinson, *piano*
Wendy Henson, *horn*	

Sonata in B-flat, K. 358 Wolfgang Amadeus Mozart--NaKagawa (1756-1791)

Allegro
Adagio
Molto presto

The Winds of Change

Kristin Parker, *flute*
Mika Vincent, *oboe*
Mandy Christian, *clarinet*
Robert Daniels, *horn*
Kasey Koch, *bassoon*

Divertimento No. 9 Wolfgang A. Mozart--Martinet ((1756-1791)

Allegro
Andante
Menuetto
Allegro

Shirlee Pryor, *horn*
Greg Nielson, *horn*
Duane Andersen, *horn*
Thomas Baggaley, *horn*

Kvintet, Op. 43 Carl Nielsen (1865-1931)

Allegro ben moderato
Menuet
Praeludium, Tema con variazioni

The Duo-Trio-Quartet-Quintet

Lisa Poll, *flute*
Carrie Streeter, *oboe*
Gwen Tuft, *clarinet*
Mathew Croft, *horn*
Michael Dalby, *bassoon*

Woodwind Quintet No. 2 Vaclav Nelhybel (1919-)

Allegro
Adagio
Theme and Variations

Richard's Quintet

Becky Cook, *flute*
Lindsay Robison, *oboe*
Jenny Hodson, *clarinet*
Richard Brunson, *horn*
Amanda Bryan, *bassoon*

Sechs Bagatellen (1953)	György Ligeti (1923-)

Allegro con spirito
Rubato: Lamentoso
Allegro grazioso
Presto ruvido
Adagio: Mesto
Molto vivace: Capriccioso

felix culpa

Hillary Kimball, *flute*
Michelle Hansen, *oboe*
Michelle Watabe, *clarinet*
Wendy Henson, *horn*
Derek Steadman, *bassoon*

Quartet in C-sharp, op. 76, no. 3	Franz Joseph Haydn--Stanton (1732-1809)

Allegro

Tim Owen, *soprano saxophone*
Caleb Chapman, *alto saxophone*
Brian Neal, *tenor saxophone*
Amy Chaston, *baritone saxophone*

Trois Pièces	Isaac Albeniz (1860-1909)

L'Été

Pete Swiderski, *soprano saxophone*
Kyle Bishop, *alto saxophone*
Andrew Briney, *tenor saxophone*
Maneesh Mehan, *baritone saxophone*

Purple Haze	Jimmy Hendrix (1942-1970)

Nate Hotheins, *soprano saxophone*
Jim Otto, *alto saxophone*
Dave Poor, *tenor saxophone*
Dwight Wiest, *baritone saxophone*

Seven Saxophonian Folk Dances	Paul Harvey

Funeral Dance
Dance of Welcome

Jessie Bunting, *soprano saxophone*
Kris Downey, *alto saxophone*
Sam Brunson, *tenor saxophone*
Lon Young, *baritone saxophone*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 5, 1995 - 9:00 pm
Madsen Recital Hall

SENIOR RECITAL

Paula Gehring
violin

Student of Donna Fairbanks

Assisted by
Hyeon-Ju Heo, *piano*
Laurie Madsen, *harp*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Concerto in A Minor, Op. 82 — Alexander Glazunov (1865-1936)
    Allegro

Sonata in C Minor for Violin and Harp — Louis Spohr (1784-1859)
    Adagio--Allegro vivace
    Andante--Allegro

Intermission

Sonata in A Major — César Franck (1822-1890)
    Allegretto ben moderato
    Allegro
    Recitativo--Fantasia
    Allegretto poco mosso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, April 5, 1995 - 7:30 pm
Madsen Recital Hall

GROUP FOR NEW MUSIC

Murray Boren, *director*

I. "Music for Pieces of Wood" (1980) — Steve Reich (1936-)

Susan Kenney
Don Peterson
Gordon Jessop
Jerry L. Jaccard
Paul Broomhead

II. "It is Dawning in the East" (1967) — Heinrik Bodings (1907-)

Mark Pocaro, *guitar*
David Young, *organ*

III. "Mondoy II for solo Double Bass" — George Perle (1915-)

Todd Coleman, *double bass*

IV. "Suite for Toy Piano" (1960) — John Cage (1912-1993)

Jonathan Rayback, *piano*

V. "Soliloquy I for guitar and tape" (1972) — Thea Musgrave (1928-)

Jared Spice, *guitar*

VI. Fantasy Trio (1971) — Robert Muczynski (1929-)

Sonia Hirst, *clarinet*
Anneliese Lau, *cello*
David Long, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, April 5, 1995 - 7:30 pm
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY WIND SYMPHONY

David Blackinton, *conductor*
Wayne Erickson, *guest conductor*
Melissa Oxborrow, *oboe soloist*

Armenian Dances (Part I)	Alfred Reed (1921-)
Amazing Grace	Frank Ticheli
Themes from *Green Bushes*	Percy Aldridge Grainger (1882-1961)
Wayne Erickson, *guest conductor*	
Concerto for Four Horns	H. Hübler
Ghost Train	Eric Whitacre (1970-)
Intermission	
Concertino for Oboe	Carl Maria von Weber (1786-1826)
Melissa Oxborrow, *oboe soloist*	
Symphony 1, The Lord of the Rings 1. Gandalf (*The Wizard*) 4. Journey in the dark (*The Mines of Moria/The Bridge of Dûm*) 5. Hobbits	Johan de Meij (1953-)
George Washington Bicentennial March	John Philip Sousa (1854-1932)

Wind Symphony
David Blackinton, *conductor*

Piccolo
Crystal Shields

Flute
Diana Midgley
Marquelle Revo
Christy Olsen

Oboe
Melissa Oxborrow, *co-principal*
Mika Vincent, *co-principal*

Bassoon
Derek Steadman
Michael Dalby

Clarinet
Michelle Watabe
Amy Lee
Gwen Tuft
(also E-flat Clarinet)
Marci Morgan
Tim Hutchings
Angela Carter
Lea Saville
Sarah Kay

Bass Clarinet
Doug Paul
Nikkala Pack

Contra Bass Clarinet
Henrikka Ruston
Alto Saxophone
Jim Otto
Pete Swiderski

Tenor Saxophone
Andrew Briney

Baritone Saxophone
Tim Owen

Trombone
David Pine, *co-principal*
Bethany Wiest, *co-principal*
Michael Morgan

Trumpet
Rick Winscot
Bethanie Post
Lorrina Burrows
Tracy Rogers
Judd Berry
Robert Spencer

French Horn
Kamber Price, *co-principal*
Wendy Henson, *co-principal*
Matthew Croft
Sonja Gray
Miriam Galloway

Euphonium
Stacey Steadman

Tuba
Thad LeVar
Corry Cloward

Percussion
Rone Sparrow
Tiffany Bourgeois
Trent Porter
Ed Webecke
Ted Hunter

Piano
Lea Saville

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 8, 1995 - 2:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Emily Pilling

violin

Student of Donna Fairbanks

Assisted by
Nadine Castleman, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonatensatz--Scherzo in G Minor	Johannes Brahms (1833-1897)
Sonata in G Major, K. 379 Adagio--Allegro Theme and Variations	Wolfgang Amadeuss Mozart (1756-1791)

Pause

Concerto in E Minor, Op. 64 Allegro, motto appassionato Andante Allegro motto vivace	Felix Mendelssohn (1809-1847)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 8, 1995 - 4:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Amy Dutton
violin

Student of Barbara Williams

Assisted by
Dian Baker Drinkall, *piano*

Jennifer Garrett, *violin*	Timothy Dutton, *viola*
Abigail Dutton, *violin*	Benjamin Dutton, *cello*
Joshua Dutton, *violin*	Sheila Dutton, *bass*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 3 in E Major, for Piano and Violin, BWV 1016 — Johann Sebastian Bach (1685-1750)
- Adagio
- Allegro
- Adagio ma non troppo
- Allegro

Baal Shem (Three Pictures of Chassidic Life) — Ernest Bloch (1880-1959)
- Vidui (Contrition)
- Nigun (Improvisation)
- Simchas Torah (Rejoicing)

La Plus Que Lente — Claude Debussy--Roques (1862-1918)

Concerto in E Minor, Op. 64 — Felix Mendelssohn (1809-1874)
- Allegro molto vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 8, 1995 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Marcianne MacKay
soprano

Student of Shirley Westwood

Assisted by
Lara Lambert, ***piano***
John Ockey, ***tenor***

In partial fulfillment of the degree Bachelor of Music Education with an emphasis in voice

Program

Suleika — Franz Schubert
(1797-1828)

Suleika's zweiter Gesang

Le Charme — Ernest Chausson
Serenade Italienne — (1855-1899)
Le Temps des lilas

La Boheme — Giacomo Puccini
    Non sono in vena — (1858-1924)
    Che gelida manina
    Si, mi chiamano Mimí
    O soave fanciulla

John Ockey, *tenor*

Canti della Lontananza Gian Carlo Menotti
(1911-)

Gli amanti impossibili
Mattinata di neve
Il settimo bicchiere di vino
Lo spettro
La lettera

Songs of Perfect Propriety Seymour Barab
(1921-)

Ultimatum
Social Note
One Perfect Note
Men
Comment

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 8, 1995 - 9:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Michelle Jensen
trombone

Student of Daniel Bachelder

Assisted by
Robin Hancock, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata in G Minor — Benedetto Marcello (1686-1739)
    Adagio
    Allegro
    Largo
    Allegro

Concert pour Trombone et Piano — Launy Gröndahl (1886-1960)
    Finale

Konzert fur Fagott und Orchester, KV 191 — Wolfgang Amadeus Mozart (1756-1791)
    Allegro
    Andante ma adagio
    Rondo

Fantasy for Trombone and Orchestra, Op. 42 — Paul Creston (1906-1985)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 8, 1995 - 2:00 & 7:30 pm
de Jong Concert Hall

VOCAL POINT

Vocal Point is:
Robert Brantley
Brent Child
Mark Clifford
Aaron Edson
Jeff Grubbs
Shaun Koldewyn
Nathan Lowry
Cory Mecham
Jim Steele

Sound Engineer:
Samuel Johnson

Faculty Director:
Jim Anglesey

Special Thanks to Clyn Barrus, Music Department Chair and **Ron Simpson**, Media Music and Jazz Area Head for their support during VP's first year with the Music Department; to **Previous Vocal Point members** for establishing a great tradition of A Cappella Music.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 11, 1995 - 6:00 pm
Madsen Recital Hall

JUNIOR RECITAL

Rebekah Wright
violin

Student of Donna Fairbanks

Assisted by
Robin Hancock, *piano*
Jeff Slade, *cello*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 8 in G Major, Op. 30	Ludwig van Beethoven
Allegro assai	(1770-1827)
Tempo di Minuetto	
Allegro vivace	
Sonata No. 2 in A Minor	Johann Sebastian Bach
Andante	(1685-1750)
Allegro	
Concerto in A Minor for Violin and Cello, Op. 102	Johannes Brahms
Vivace non troppo	(1833-1897)
Suite Italienne	Igor Stravinsky
Introduzione	(1882-1971)
Serenata	
Tarantella	
Gavotta con due Variazioni	
Scherzino	
Minuetto e Finale	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, April 11, 1995 - 7:30 pm
Madsen Recital Hall

STUDENT CHAMBER MUSIC RECITAL

Program

Quintet in A Major, Op. 114, "Trout" — Franz Peter Schubert (1797-1828)
Scherzo-Presto

Paula Gehring, *violin*
Zara Christopher, *viola*
Kristiana Dahlquist, *cello*
Marni Mizukawa, *piano*

Piano Quartet in G Minor — Wolfgang Amadeus Mozart (1756-1791)
Allegro

Amy Dutton, *violin*
Leilani Marie Parente, *viola*
Wen Bin Zhao, *cello*
Marni Mizukawa, *piano*

Sonata in C Minor — Ludwig Spohr (1784-1859)
Adagio-Allegro

Paula Gehring, *violin*
Laurie Madsen, *harp*

Duo — Darius Milhaud (1892-1974)

Alena Hatch, *violin*
Emily Pilling, *violin*

String Quartet — Maurice Ravel (1875-1937)
Allegro

Rachel Bakes, *violin*
Tricia Meilstrup, *violin*
Cynthia Covington, *viola*
Anneliese Lau, *cello*

Quintet for Harp & String Quartet
Adagio molto

Peter Ilyich Tchaikovsky
(1840-1893)

Rachel Bakes, *violin*
Tricia Meilstrup, *violin*
Cynthia Covington, *viola*
Anneliese Lau, *cello*
Julie Staples, *harp*

Duo
Ardeliana
Ruthenian Dance

Béla Bartók
(1881-1945)

Celestia Feliz, *violin*
Kristin Koralevski, *violin*

Lyric

Newell K. Brown

Stacey Eliason, *harp*
Ellen Jacob, *violin*

Quintet in E-flat Major, Op. 26
Allegro non troppo

Ernst von Dohnányi
(1877-1960)

Jennifer Peterson, *violin*
Sara Lyn Wilcox, *violin*
Zara Christopher, *viola*
Julia Stratton, *cello*
Lisa Sprunger, *piano*

Trio in C Major, Op. 87
Allegro

Johannes Brahms
(1833-1897)

Jane Thompson, *violin*
Andrew Moore, *cello*
Javier Clavere, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, April 11, 1995 - 7:30 pm
Madsen Recital Hall

BYU SYMPHONY ORCHESTRA

Sherrie Dunford, *conductor*

Program

Overture to *Candide*	Leonard Bernstein (1918-1990)
Symphonie fantastique, Op. 14 IV. The procession to the stake V. The witches' sabbath	Hector Berlioz (1803-1869)
Symphony in B Minor Allegro moderato Andante con moto	Franz Schubert (1797-1828)
Firebird Suite Introduction The Firebird and her dance The princesses' round dance The infernal dance of King Kasstchei Berceuse (Lullaby) Finale	Igor Stravinsky (1882-1971)

BYU SYMPHONY ORCHESTRA
Sherrie Dunford, *conductor*

First Violin
Mika Inouya, *concert mistress*
Anna Nibley, *assistant concertmistress*
Amy Turpin
Sam Bernards
Andrea Woods
Caren Case
Allison Grames
Sarah Mullins
Natalie Long
Catherine Ballif

Second Violin
Michelle Mylorie, *principal*
Barbara Smith
Kristen Brown
Shara Williams
Rebecka Wren
Laura Carter
Nick Senzee
Katie Willis
Matt Haney
Sherry Burt

Viola
Carol Chang, *principal*
John Tucker
Mark Rosenvall
Amy Kipp

Cello
Jeri Lynn Chatfield, *principal*
Teresa Griffin
Emily Harrison
Dirk Pace
David Miller
Mary Johnson
Roma Ely

Bass
Geoffrey Rayback, *principal*
Jacob Morgan
Kitsy Scott

Piccolo
SStacee Stevenson

Flute
Anjanette Comer
Anne Montgomery
Chelsea Cragun

Oboe
Heather Martin, *principal*
JoAnn Godard

Clarinet
Laura Wright, *co-principal*
Deborah Brown, *co-principal*

Bassoon
Amanda Bryan, *principal*
Kasey Koch

Horn
Kevin Baker, *principal*
Linnie Wolf
Julie Hansen
Duane Anderson
Casey Smith

Trumpet
Brent Durland, *trumpet*
Daniel Thrower
Clarissssa Christenen

Trombone
Todd Cahill, *principal*
David Cashdollar
Debra Palmer

Tuba
Thad LeVar

Percussion
Paul Worthen
Chad Christensen
Clark Newell

Piano
Amanda Goggins

Harp
Kristy Ludwig

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 12, 1995 - 7:30 pm
Madsen Recital Hall

GUITAR ENSEMBLE

Lawrence Green, *director*

Matthew Smith **Jared Spice**
Stephen Tanner **Lawrence Green**

Canon and Gigue	Johann Pachebel
	(1653-1706)
Brandenburg Concerto, no. 6 BWV 1051	Johann Sebastian Bach
Allegro maestoso	(1685-1750)
Six Folk Songs	Gunter Braun
Und in dem Schneegebirge	
Es waren zwei Konigskinder	
Dort nieden in jenem Holze	
Du mein einzig Licht	
Der Kuckuck auf dem Zaune	
Dat du mien Leevsten bust	
Guitar Quartets	Pieter van der Staak
Barcarolle	
Julio	
Maskerade	
La Jolie	
Gavotte	
Summer Waltz	
Israelian Air	
Rumba	Stepan Rak
	(1945-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 12, 1995 - 9:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Camille Brady
Piano

Student of Paul C. Pollei

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Suite Bergamasque Prélude Menuet Clair de Lune Passepied	Claude Debussy (1862-1918)
Impromptu in A-flat Major, op. 29	Frédéric Chopin (1810-1849)
Impromptu in E Major, op. 7, no. 5	Jan Hugo Vorissek (1791-1825)
Impromptu in A-flat Major, op. 90, no. 4	Franz Peter Schubert (1797-1828)

Intermission

French Suite in G Major	Johann Sebastian Bach (1685-1750)
Allemande	
Corrente	
Sarabande	
Gavotte	
Bourée	
Louré	
Gigue	
Capriccio in B Minor, op. 2, no. 4	Ernst von Dohnanyi (1877-1960)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, April 14, 1995 - 7:30 pm
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
PHILHARMONIC ORCHESTRA
CONCERT CHOIR
WOMEN'S CHORUS
MEN'S CHORUS

with

JoAnn Ottley, *soprano soloist*

I

Orb and Sceptre	William Walton (1902-1983)

Philharmonic Orchestra
Clyn Barrus, *conductor*

II

Three Welsh Folk Songs	Alun Hoddinott (1929-)
The Yellow Sheepskin	
Fair Lisa	
The Farmer and His Wife	

Combined Men's Choruses and
Philharmonic Orchestra
Mack Wilberg, *conductor*

III

Symphony No. 3, *Pastorale* — Ralph Vaughan Williams (1872-1958)

Molto moderato
Lento moderato
Moderato pesante
Lento

Philharmonic Orchestra
JoAnn Ottley, *soprano*
Clyn Barrus, *conductor*

IV

Benedicite — Ralph Vaughan Williams

JoAnn Ottley, *soprano*
Combined Choirs and Philharmonic Orchestra
Mack Wilberg, *conductor*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 15, 1995 - 12:00 pm
de Jong Concert Hall

SOPHOMORE RECITAL

Nadine B. Turner
organ

Student of Don Cook

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Toccata in F Major, BuxWV 157	Dieterich Buxtehude (1637-1707)
Herlizh tut mich verlangen *Auch herr, mich armen sunder*	Johann Kuhnau (1660-1722)
Sonata II Grave Adagio Allegro maestoso e vivace Allegro moderato	Felix Mendelssohn-Bartoldy (1809-1847)
Herzlich tut mich verlangen, BWV 727	Johann Sebastian Bach (1685-1750)
Fugue in G Minor, BWV 578	Johann Sebastian Bach

Herzlich tut mich verlangen, op. 122, no. 9	Johannes Brahms (1833-1897)
Suite Gothique, Op. 25 Introduction Menuet gothique Prière á Notre Dame Toccata	Leon Boëllman (1862-1897)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, April 15, 1995 - 3:00 pm
Madsen Recital Hall

OPERA SKETCHES

Veronica Hanson, *director*

Robin Hancock and
Carrie Peterson, *accompanists*

Program

Magic Flute	**Wolfgang Amadeus Mozart**
"Papagena"	
Papageno	Stephen Howard
Papagena	Judy Barrows
First Spirit	Lara Preston
Second Spirit	Joni Jensen
Third Spirit	Emily McCormick

Linda Watkins, *flute*

The Consul	**Gian-Carlo Menotti**
"Next..."	
Secretary	Tracy Turek
Mr. Kofner	Darren Watts
Foreign Woman	Emily Mecham

Ballad of Baby Doe	**Douglas Moore**
"Dearest Mama"	
Baby Doe	Tracy Madsen

Cosi fan tutte	**Wolfgang Amadeus Mozart**
"Women Cannot be Faithful"	
Don Alfonso	Darren Watts
Guglielmo	Miles Romney
Ferrando	Steven Showalter

Globolinks **Gian-Carlo Menotti**

Scene IV

Emily	Sara Thomas
Dr. Stone	Joshua Shimizu
Mrs. Euterpora	Tammy Schneider
Mrs. Newkirk	Eva Renkin
Mr. Turtlespit	Joseph Hoffman
Mr. Lavendar-Gas	Joshua Shimizu
Tony	Jeff Jackson
Timothy	Andrew Crane
Children	Tracy Madsen, Teresa Pinegar, Dana Reyes, Rebecca McFadden
Globolinks	Jeff Jackson, Joey Hoffman, Eva Renkin

Victoria Ferris, *violin*

The Medium **Gian-Carlo Menotti**

"Monica's Waltz"

Monica	Paige Brashear
Toby	Katherine Brim

Carmen **Georges Bizet**

"Shuffle, Cut them"

Carmen	Megan Allen
Frasquita	Vanessa Quigley
Mercedes	Cris Lister

Magic Flute **Wolfgang Amadeus Mozart**

"O Help Me..."

Demons	Joni Jensen, Lara Preston, Emily McCormick, Paige Brashear, Jeff Jackson
Tamino	Andrew Crane
First Lady	Melissa Court
Second Lady	Julie Allen
Third Lady	Jennifer Pearson

Choreography by Joni Jensen,
Lara Preston and Emily McCormick

Sweeney Todd **Stephen Sondheim**

"A Little Priest"

Sweeney Todd	Shane Warby
Mrs. Lovett	Marci MacKay

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 15, 1995 - 7:30 pm
Madsen Recital Hall

GRADUATE RECITAL

Rebecca Maughan Cook
flute

Student of Elizabeth Ruppe

Assisted by
James Margetts

In partial fulfillment of the requirements
for the degree Master of Music

Concerto, Op. 69 Andante	William Bernhard Molique (1802-1869)
Fantasie No. 12, TWV 40:13 Grave-Allegro Presto	Georg Philipp Telemann (1681-1767)
Concerto Molto Vivace	Jean Rivier (1896-1987)

Intermission

Sonata , Op. 94 Andantino Scherzo Andante Allegro con brio	Sergei Prokofieff (1891-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 15, 1995 - 9:00 pm
Madsen Recital Hall

SENIOR RECITAL

Shirlee Pryor

Horn

Student of Laurence Lowe

Assisted by
Hyeon-Ju Heo, *piano*
Judy Fletcher, *violin*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Concerto in E-flat Con discrezione Adagio Allegro	Cristoph Forster (1693-1745)
Villanelle	Paul Dukas (1865-1935)
Trio in E-flat Andante Scherzo Adagio mesto Finale	Johannes Brahms (1833-1897)

Judy Fletcher, *violin*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Monday, April 17, 1995 - 6:00 pm
Madsen Recital Hall

THE VIOLA D'AMORE
Student Recital
Students of Dr. Gordon Childs

Minuetto Ancien — A. Corras
(20th Century)

Kathryn Madsen, *viola d'Amore*
Cornelia Madsen, *keyboard*

Sonata (Lezione) No. 5 — Attilio Ariosti
(1666-1729)
  Vivace
  Largo
  Giga

Elizabeth Nalley, *Viola d'Amore*
Marta Franson, *keyboard*

Suite in D Major — Marc
(18th Century)
  Prelude and Sarabande
  Minuet avec Intermide
  Gigue

Dianna Rhodes, *Viola d'Amore*
Shauna Rhodes, *keyboard*

Sonata No. 3 — Karl Stamitz
(1745-1801)
  Adagio
  Menuetto con quatro variazione

Zara Christopher, *Viola d'Amore*
Lisa Sprunger, *keyboard*

Concerto in D Minor, No. 2 — Antonio Vivaldi
(1678-1741)
(Cadenza by G. Childs)
  Allegro
  Allegro

Jason Bonham, *Viola d'Amore*
*String Quartet

Sonata (Lezione) No. 2
Adagio cantaabile
Vivace

Attilio Ariosti
(1666-1729)

Rebecca Anderson, *Viola d'Amore*
Marta Franson, *keyboard*

Divertimento No. 2
Allegro

F. A. Hoffmeister
(1754-1812)

Natalie Burton, *Viola d'Amore*
Jane Thompson, *piano*

Plaisir d'Amour

J. P. Martini/Waefelghem
(1741-1816)

Marta Franson, *Viola d'Amore*
Cindy Caldwell, *piano*

24 Preludes
No. 15, Adagio
No. 20, Allegretto

Henri Casadesus
(1879-1947)

Cynthia Covington, *Viola d'Amore*
David Young, *piano*

24 Preludes
No. 17, Allegretto grazioso
No. 24, Largo, quasi recitative

Henri Casadesus

Emily Barrett, *Viola d'Amore*
Laurie Madsen, *harp*

Andante, Giga (Rondo) and Minuet

Louis Milandre
(18th century)
(arr. Chhilds)

Emily Barrett, *viola d'Amore*
*String Quartet

*String Quartet
Martha Thompson, *violin*
Jane Thompson, *violin*
Emily Barrett and Natalie Brown, *viola*
Tony Brown, *cello*

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 18, 1995 - 7:30 p.m.
de Jong Concert Hall

UNIVERSITY CHORALES
Paul Broomhead and David Hinck, *conductors*

University Chorale
Day Section

I

Three Easter Anthems	
Alleluia! Christ is Risen!	William Mathias (1934-)
Christ Hath a Garden	Arr. Gerald Near
The Day of Resurrection	Arr. Paul Leddington Wright

II

Locus Iste	Anthon Bruckner (1824-1896)
Regina Coeli	Wolfgang Amadeus Mozart (1756-1791)

Susannah Gledhill, *soprano*
Jolene Larsen, *alto*
Joshua Gates, *tenor*
Matt Gilmore, *bass*

III

The Persimmon Tree	Emma Lou Diemer (1927-)
The Road Goes Ever On	Jim Taylor

IV

Sunshine in My Soul	Arr. Dan Coates

Josh Gates and Christy Fechner, *soloists*

From *In These Things We Live* Hank Beebe

2. For the Mountains Shall Depart

Shawna Freeman, *soprano*

3. Go Out with Joy

David Hinck, *conductor*

Camille Brady, Rebecca Arnold, *accompanists*

Peter Ferguson, Kristen Lawrence, Nadine Turner, *organists*

University Chorale
Evening Section

V

Make a Joyful Noise Kirke L. Mecham

Miserer Mei Antonio Lotti

The Turtle Dove Ralph Vaughan Williams

Jeremy Baer, *soloist*

VI

Wedding Cantata Daniel Pinkham

Rise Up My Love

Denise McCubbins and Rachel Thatcher, *soloists*

Many Waters

Awake, O North Wind

Epilogue: Set Me As a Seal

Accompanied by chamber ensemble

VII

Hold On Arr. Jester Hairston

James Mangan, *guest soloist*

Live A-Humble Arr. Jester Hairston

The Battle of Jerico Arr. Gerald Brown

Paul Broomhead, *conductor*

Annalise Carlquist, *accompanist*

**A special thanks to all instrumentalists
who performed this evening.**

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, April 18, 1995 - 7:30 pm
Madsen Recital Hall

Jazz Lab Band

Can't Stop My Leg	Rob McConnell
Sweet Georgia Brown	Ben Bernie--Nestico
Manteca	Dizzie Gillespie--Berry
Polka Dots and Moonbeams	Jimmy Van Heusen--Barduhn
Basie, Straight Ahead	Sammy Nestico
Cherokee	Ray Noble--Mantooth
Undecided	Charless Shavers--Mantooth
The Kid from Red Bank	Neal Hefti
Coffee and Castanets	Les Hooper

Jazz Lab Band Personnel

Melinda Jensen, *alto sax and flute*
Brice Williams, *alto sax and flute*
Matt Reimann, *tenor sax*
Jessie Bunting, *tenor sax*
Jo Kenneth Balser, *bari sax*
Spence Rogers, *trumpet*
Troy Willes, *trumpet*
Marc Hyde, *trumpet*
Ryan Goulding, *trumpet*
Paul Christiansen, *trombone*
Adam Cluff, *trombone*
Willie Lyu, *trombone*
Debra Palmer, *bass trombone*
Sara Petersen, *piano*
Chaz Hales, *guitar*
Colin Botts, *bass*
John Buckner, *drums*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 25, 1995 - 8:00 pm
Cathedral of the Madeleine

SENIOR RECITAL

Andrew E. Unsworth
organ

Student of
Parley Belnap
and Douglas Bush

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Suite du deuxième ton	Jean Adam Guilain
Prélude	(fl. 1702-1739)
Tierce en taille	
Duo	
Basse de Trompette	
Trio de Flute	
Dialogue	
Petit Plein jeu	
Prelude and Fugue in E Minor, BWV 548	Johann Sebastian Bach
	(1685-1750)
Kyrie, Gott Vater in Ewigkeit, BWV 669	Johann Sebastian Bach
Dies sind die heligen zehen Gebot, BWV 679	
Jesus Christus, unser Heiland, BWV 688	
Deuxième Fantasie	Jehan Alain
	(1911-1940)
Suite, Op. 5	Maurice Duruflé
Prélude	(1902-1986)
Sicilienne	
Toccata	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, May 10, 1995 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Diana Kummer
piano

Student of Mona Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

French Suite V in G Major, BWV 816 Allemande Courante Sarabande Gavotte Bourree Gigue	Johann Sebastian Bach (1685-1750)
Sonata in E-flat Major, Hob.XVI/52; L.62 Allegro Adagio Finale: Presto	Joseph Haydn (1732-1809)
Prelude in D Major, op. 23, no. 4 Prelude in E-flat Major, op. 23, no. 6	Sergei Rachmaninoff (1873-1943)
Sonata No. 3, op. 46 Allegro con moto Andante cantabile Allegro giocoso	Dmitri Kabalevsky (1904-1987)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May 11, 1995 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Allison Baker
piano

Student of Robert Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in F Minor, K.184 Sonata in C Major, K.421	Domenico Scarlatti (1685-1757)
Sonata No. 12 in A-flat Major, op. 26 Andante con Variazioni Scherzo. Allegro molto Marcia funebre sulla morte dun Eroe Allegro	Ludwig van Beethoven (1770-1827)
Prelude in D Major, op. 23, no. 4	Sergei Rachmaninoff (1873-1943)
Estampes Pagodes La Soiree dans Grenade Jardins sous la Pluie	Claude Debussy (1862-1918)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, May 12, 1995 - 7:30 pm
Madsen Recital Hall

WHY SING?

An Exploration of Song and Singing

JoAnn Ottley & Friends

Program

I
Song as the Voice of the Heart

A Birthday	Woodman
Shenandoah	Folk Song
Ain't It a Pretty Night? from *Susannah*	Floyd
None But the Lonely Heart	Tchaikovsky
Lia' Aria	Claude Debussy

II
Song Simply as Art

Willy	Jardine
Wie Melodien	Johannes Brahms
Villanelle	Berlioz

III
Song for Community

Hi Ho, Anybody Home	Folk Tune (Round)
America, the Beautiful	Bates

IV
Song for Worship

Mache Dich, mein Herze rein, from *St. Matthew Passion*	Johann Sebastian Bach
O Come All Ye Faithful	Traditional Carol

V

Song As Technique

Fire Aria, from *L'Enfant et les Sortileges*	Maurice Ravel

VI

Song As Healer

All the Pretty Little Horses	Aaron Copland
I Need Thee Ev'ry Hour	Lowry
Vocalise	Chenoweth

VII

Song As Nonsense

Someone is Sending Me Flowers	Hamecker
Glitter and Be Gay, from *Candide*	Leonard Bernstein
Tell Me the Truth About Love	Benjamin Britten

Conclusion

Sing	Raposo

All spoken materials included in tonight's program are quotes...from books, articles, or personal statements made to or by the performers themselves.

Gratitude is expressed to the sponsors of tonight's program:
Brigham Young University; National Association of Teachers of
Singing, Utah Southern Chapter; and Rotary International District #5420 (Utah)

The Performers

Elaine Brewster has been a winner of numerous contests including Metropolitan Opera (Utah), Utah State Fair, Music Federation, NATSSA, and Young Mothers of America. She has had leading roles in opera, oratorio, and musical theatre productions. In addition, Mrs. Brewster has an active life as a voice teacher and performs Blue Grass and Celtic music with her husband, Scott, and their six children, where she plays numerous folk instruments and arranges music for their work together.

Betty Jeanne Chipman: Retiring from the University of Utah after more than thirty years as a member of the vocal faculty, Mrs. Chipman continues her private studio work, extending a long tradition of personal, vocal, and musical influence on Utah's young people. She is a lecturer, presenter, and clinician throughout the U.S. and has recently become very active in the work of American Mothers, Inc., where her expertise and invaluable experience are being felt in a widening circle.

Laurel James: Since her debut as Gretel in the 1991 Utah Opera production of *Hansel and Gretel*, Ms. James has performed in numerous roles, in recital, and with the Utah Symphony. A graduate of the Utah Opera Young Artists program, she participates regularly in the Opera in the Schools program. She was a winner of the Utah Division of the Metropolitan Opera competition. Future engagements include a Temple Square recital June 20.

Jed Moss: A winner of numerous first place contest awards, Jed Moss has appeared as soloist with various orchestras, including the Kennedy Center House Orchestra. His reputation as an accompanist keeps him in great demand throughout the Intermountain Area. This fall he has a return engagement as piano soloist in Ballet West's production of "Lady of the Camelias", featuring Chopin's Concerto No. 1.

Connie Nokes: Currently completing her M.A. degree at the University of Utah where she has been a student of JoAnn Ottley and Dr. David Power. Has sung roles with the University of Utah Lyric Opera Ensemble and the Utah Philharmonia. She also maintains a private voice studio and will be performing the Mozart "Coronation Mass" in Symphony Hall in June.

JoAnn Ottley: Simultaneously with a long and varied singing career including recital, oratorio, symphonic, and operatic works, throughout the U.S. and abroad, Mrs. Ottley has maintained a vigorous teaching life. She is a former Adjunct Professor at the University of Utah, adjudicator, lecturer and presenter for vocal and choral organizations, and is Vocal Coach of the Mormon Tabernacle Choir.

Michael Judd Sheranian: A violinist with the Utah Symphony, Mr. Sheranian has recently begun a vocal career and has received a Fulbright-Hays grant to study voice in Berlin. Mr. Sheranian has studied under Walter Geisler, and has studied locally with Flora Nielsen, Dr. David Power, and Betty Jeanne Chipman. He will be pursuing a doctorate degree at Arizona State University in the Fall.

Translations and Synopsis

Lia's Aria

Lia mourns because her prodigal child, Azael, has gone.
She recalls the joyous times of his youth.
"Oh, Azael, why have you left me?"

Wie Melodien

Like a melody it passes softly through my mind.
Like flowers of spring it blooms,
And float on like a fragrance.
There is in the rhyme a fragrance deeply hidden,
That gently from a dormant bud
Is called forth by tear-stained eyes.

Villanelle

Spring has come, my love. Let us go into the woods.
We will hear the blackbird whistling and put the hidden rabbit to flight.
And we will see the buck admiring its bent antlers in the brook.

Mache dich mein Herze Rein

Grant me a pure heart. I must bury Jesus myself, for from this time forward
He will find in me sweet peace.
The world no longer has a place in me.
Jesus dwells now within me.

Fire Aria

Having been soundly scolded by his mother, who leave the room, the child proceed to have a tantrum and begin to throw thing. In retaliation, objects come to life, taunting the child. A park of fire leaps from the fireplace, and warns him: "I warm the good, but I burn the bad!"

Community Songs

Hi Ho, Anybody Home

Hi Ho, anybody home? Eat nor drink nor money have I none.
Still I will be happy. Hi Ho, anybody home.

America, the Beautiful

Oh, beautiful for spacious skies for amber waves of grain.
For purple mountain majesties,
Above the fruited plain.
America! America! God shed his grace on thee, and crown thy good with brotherhood
From sea to shining sea.

Oh, beautiful for pilgrim feet, Whose stern, impassioned stress
A thoroughfare of freedom beat
Across the wilderness
America! America! God mend thine ev'ry flow
And crown thy good with brotherhood
From sea to shining sea.

O Come All Ye Faithful

O come all ye faithful, Joyful and triumphant!
Oh, come ye, oh, come ye to Bethlehem.
Come and behold him, Born the King of angels;
Oh, come, let us adore him; Oh, come, let us adore him; Oh, come, let us adore him, Christ the Lord.

Sing, choirs of angels, Sing in exultation;
Sing, all ye citizens of heav'n above!
Glory to God, glory in the highest;

Yea, Lord we greet thee, Born this happy morning;
Jesus, to thee be all glory giv'n.
Son of the Father, Now in flesh appearing;

Sing

Sing! Sing a song.
Sing out loud, sing out strong.
Sing of good things, not bad.
Sing of happy, not sad.

Sing! Sing a song.
Make it simple, to last your whole life long.
Don't worry that it's not good enough
For anyone else to hear.
Sing! Sing a song.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, May 31, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY ARTIST RECITAL

Walter B. Birkedahl
double bass

Dian Baker-Drinkall
piano

A Program of transcriptions arranged by Walter B. Birkedahl

Program

Sonata in B-flat Major, K. 378 — Wolfgang Amadeus Mozart
(1756-1791)
- Allegro moderato
- Andantino sostenuto e cantabile
- Rondeau: Allegro

Sonata in F Minor, op. 120, no. 1 — Johannes Brahms
(1833-1897)
- Allegro appassionato
- Andante un poco Adagio
- Allegretto grazioso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 1, 1995 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Michelle Miller
piano

Student of Jeffrey Shumway

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata in F Major, K. 280 Allegro assai Adagio Presto	Wolfgang Amadeus Mozart (1756-1791)
Pagodes, from *Estampes*	Claude Debussy (1862-1918)
Toccata	Emma Lou Diemer (1927-)
Etude in F Minor, op. 25, no. 2	Frederic Chopin (1810-1849)
Etude in C-sharp Minor, op. 25, no. 7	Frederic Chopin
Etude in G-sharp Minor, op. 25, no. 6	Frederic Chopin
Concerto No. 2 in A Major	Franz Liszt (1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 8, 1995 - 7:30 pm
Madsen Recital Hall

GRADUATE RECITAL

Lisa Ann Rhodes Hofheins
cello

Student of Roger Drinkall

Assisted by
Dian Baker-Drinkall, *piano*
Chamber Orchestra

In partial fulfillment of the requirements
for the degree Master of Music

Program

Sonata No. 1 in C Minor, op. 32	Camille Saint-Saëns
Allegro	(1835-1921)
Andante tranquillo sostenuto	
Allegro moderato	

Sonata No. 2 for Violoncello and Piano	Bohuslav Martinu
Allegro	(1890-1959)
Largo	
Allegro commodo	

Pause

Adagio, from Toccata in C Major for Organ, BWV 564
Johann Sebastian Bach--A. Siloti
(1685-1750)
Orchestrated by Lisa Hofheins

Concerto in D Major for Violoncello and Orchestra, op. 101
Allegro moderato
Adagio
Rondo: Allegro
Joseph Haydn
(1833-1897)

Orchestra Members

Violin
Chris Baker
Judy Fletcher
Alena Hatch
Ellen Jacob
Amy Krzymowski
Rosalie Lund
Tricia Meilstrup
Jennifer Peterson

Viola
Sharon Dunning
Dianna Rhodes
James Rhodes

Cello
Kristiana Dahlquist
Anneliese Lau
Andrew Moore

Bass
Rebecca Donoho

Horns
Brad Barlow
Barbara Johnson

Oboe
Kristine Baird
Carrie Streeter

Special thanks to Roger and Dian Drinkall for six years of musical nurturing and care.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 8, 1995 - 6:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Bryan K. Elkins
piano

Student of Jeffrey Shumway

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Prelude and Fugue in C-sharp Major from *Well Tempered Clavier, Book I*	Johann Sebastian Bach (1685-1750)
Sonata in A Minor, K. 310 Allegro maestoso Andante cantabile con espressione Presto	Wolfgang Amadeus Mozart (1756-1791)
Preludes, nos. 4, 5, 8	Frank Martin (1890-1974)
Moment Musical in B-flat Minor, op. 16, no. 1	Sergei Rachmaninoff (1873-1943)
Hungarian Rhapsody No. 6 in D-flat Major	Franz Liszt (1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

June 9, 10, 13 - 17, 1995
de Jong Concert Hall

ITALIAN DINNER OPERAS

I

Signor Deluso

Text and Music by Thomas Pasatieri
Performance by arrangement with Belwin Mills

Stage Director	Veronica Hanson
Coach and Accompanist	Robert Mills

The Cast

	June 9, 15, 17	June 10, 13, 14, 16
Célie	Lindsay Robison	Julie Tams
Gorgibus, *her father*	Stephen Howard	Stephen Howard
Rosine, *her maid*	Debra Burris	Noelle Poe
Signor Deluso, *a neighbor*	Darren Watts	Darren Watts
Clara, *his wife*	Ruth Robertson	Emily Mecham
Léon, *in love with Célie*	Ken Shelley	Alejandro Gomez
The Town Magistrate	Nathaniel Johnson	Nathaniel Johnson

The Setting: A small neighborhood piazza in an Italian village.

Production Staff for *Gianni Schicchi* and *Signor Deluso*

Executive Director	Clyn Barrus
Producer	Clayne W. Robison
Division of Arts Director	Ken Crossley
Stage Manager	Veronica Hanson
Costume Designer	John Davies
Costumer	Caroline Smith
Lighting Designer	Chris Harper
Makeup Designer	Allison Thomas
Properties	Shawnda Ludlow
Running Crew	Brian Gibson, Jill Litster, Nancy Yam, Alisa Moore
Production Manager	Michael G. Handley
Box Office Manager	Paul Deurden
Publicity and Marketing	Amy Hamblin, Heidi Perry, Jason Esplin, Eric Rawlings, April Sackett, Jennifer Hinton, Megan Henrie
Business Manager	Britt Pearson
Dinner	BYU Catering Services

II

Gianni Schicchi

by Giacomo Puccini
Libretto by Giovacchino Forzano
Translation by Anne and Herbert Grossman
By arrangement with Hendon Music, Inc.,
Boosey & Hawkes Co., sole agent in the U.S. for
G. Ricordi & Co., Milan, Italy, publisher and copyright owner

Stage Director	Matt Bean
Coach and Accompanist	Robin Hancock

The Cast

Gianni Schicchi	Aaron Dalton
Lauretta, *his daughter*	Tracy Madsen
The relatives of Buoso Donati:	
Zita, *called the "Old Woman", Buoso's Cousin*	Tregoney Shepherd
Rinuccio, *Zita's nephew, in love with Lauretta*	Daniel Gardner
Gherardo, *Buoso's nephew*	Charles Hall
Nella, *his wife*	Emily McCormick
Gherardino, _their son_*	Cris Litster
Betto, *of Signa, Buoso's brother-in-law*	Nathaniel Johnson
Simone, *Buoso's cousin*	Stephen Howard
Marco, *his son*	Patrick Horne
La Ciesca, *Marco's wife*	Martina Bishop
Master Spinelloccio, *Physician*	Joseph Gee
Amantio di Nicolao, *Notary*	Darren Watts
Pinellino, *Shoemaker*	David Simmons
Guccio, *Dyer*	Joshua Shimizu

*Consistent with operatic tradition, Puccini wrote this adolescent male role for a female voice.

The Setting: Florence, Italy, sometime in the 16th Century. The relatives of the wealthy Buoso Donati gather around his death bed...like vultures ready to feed.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 13, 1995 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Duane Andersen
french horn

Student of Laurence Lowe

Assisted by
Robin Hancock, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Nocturno for Horn and Piano, Op. 7	Franz Strauss (1822-1905)
Concerto No. 1 in E-flat Major, Op. 11	Richard Strauss
Allegro	(1865-1949)
Andante	
Rondo: Allegro	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 13, 1995 - 9:00 pm
Madsen Recital Hall

STUDENT CHAMBER RECITAL

Students of Dr. Irene Peery's
344R and 644R Class

Program

Sonata in C Major — Muzio Clementi
(1752-1832)
Allegro assai

Brian Hall, *piano*
Arthur Johnson, *piano*

Concerto in A Minor, op. 3, no. 6 — Antonio Vivaldi
(1678-1741)
Allegro

Kami Pontious, *violin*
Susan Pontious, *piano*

Sonata in D Major, Op. 6 — Ludwig van Beethoven
(1770-1827)
Allegro molto
Rondo moderato

Maren Warnick, *piano*
David Brooks, *piano*

An Die Musik — Franz Schubert
(1797-1828)

Janell Johnson, *voice*
Wayne Kidd, *piano*

Sonata in D Major, K. 381	Wolfgang Amadeus Mozart
Allegro	(1756-1791)
Andante	
Allegro molto	

Lisa Olcott, *piano*
Susan Pontious, *piano*

Piano Quintet in E-flat Major, Op. 44	Robert Schumann
Un poco largamente	(1810-1856)

Arthur Johnson, *piano*
Bonnie Larsen, *violin*
Sonia Walker, *violin*
Cynthia Covington, *viola*
Wenbin Zhao, *cello*

Piano Concerto in C Minor, op. 18, no. 2	Sergei Rachmaninoff
Allegro scherzando	(1873-1943)

Rebecca Anderson, *piano*
Arthur Johnson, *piano*

Assisting Artists

Brian Hall, *piano*
Arthur Johnson, *piano*
Bonnie Larson, *violin*
Sonia Walker, *violin*
Cynthia Covington, *viola*
Wenbin Zhao, *cello*
Maren Warnick, *piano*

David Brooks, *piano*
Rebecca Anderson, *piano*
Lisa Olcott, *piano*
Susan Pontious, *piano*
Kami Pontious, *violin*
Wayne Kidd, *piano*
Janell Johnson, *voice*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 14, 1995 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Celestia Feliz
violin

Student of Donna Fairbanks

Assisted by
Hyeon-Ju Heo, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata in G Major, K. 379	Wolfgang Amadeus Mozart
Adagio--Allegro	(1756-1791)
Andantino cantabile (Thema con variazioni)	
Scherzo-Tarantella, Op. 16	Henri Wieniawski
	(1835-1880)

Pause

Violin Concerto in E Minor, Op. 64	Felix Mendelssohn
Allegro molto appassionato	(1809-1847)
Andante	
Allegretto non troppo--Allegro molto vivace	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 14, 1995 - 9:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Rebecca Murdoch Anderson
piano

Student of Dr. Irene Peery

Assisted by
Arthur Johnson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Prelude and Fugue in G Minor, BWV 861	Johann Sebastian Bach (1685-1750)
Transcendental Etude, No. 3 *Paysage*	Franz Liszt (1811-1886)
Moment Musicale in E Minor, No. 4	Sergei Rachmaninoff (1873-1943)
Sonata in A-flat Major, Hob. XVI Allegro moderato Adagio Finale: Presto	Joseph Haydn (1732-1809)
Prelude in C Major, No. XI *Les Tierces Alternates*	Claude Debussy (1862-1918)
Piano Concerto in C Minor, op. 18, no. 2 Allegro scherzando	Sergei Rachmaninoff (1873-1943)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 15, 1995 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Heidi Smurthwaite Richmond
soprano

Student of Arden J. Hopkin

Assisted by
Robin J. Hancock, ***piano***
Dr. Michael R. Smurthwaite, ***piano***

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Al Amor Del cabello más sutil Con amores, la mi madre Chiquitita la Novia	Arr. by Fernando Obradors (1879-1945)
Neue Liebe, op. 19, no. 4 Shilflied, op. 71, no. 4 Minnelied, op. 47, no. 1 Bei der Wiege, op. 47, no. 6	Felix Mendelssohn-Bartoldy (1809-1847)
Kommt ein schlanker Bursch gegangen from *Der Freischütz*	Carl Maria von Weber (1786-1826)

from *Ariettes oubliées* Cheveaux de bois Romance Les Cloches Dans le Jardin	Claude Debussy (1862-1918)
Chacun le sait, from *La Fille du régiment*	Gaetano Donizetti (1797-1848)
And the angel said, "Look" Discovering Wings For This Our Christ was Born But this Child is the Very Christ!	Michael Brent Smurthwaite (1941-)
Fair Robin I Love, from *Tartuffe*	Kirk Mechem (1925-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 16, 1995 - 4:00 pm
Madsen Recital Hall

SENIOR RECITAL

Camille Hillam
piano

Student of Robert Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata in A Minor, Op.42	Franz Schubert
Moderato	(1808-1878)
Andante, poco mosso	
Scherzo: Allegro vivace	
Trio: Un poco piu lento	
Rondo: Allegro vivace	

Intermission

Waldesrauschen, from Two Concert Etudes	Franz Liszt
	(1811-1886)
Sonata no. 3, op. 46	Dmitri Kabalevsky
Allegro con moto	(1904-1987)
Andante cantabile	
Allegro giocoso	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 16, 1995 - 6:00 pm
Madsen Recital Hall

SENIOR RECITAL

Lisa Olcott
organ

Student of Don Cook

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Tiento de batalla de 5° tono	Juan Cabanilles (1644-1712)
Präludium in C Major, BuxWV 137	Dieterich Buxtehude (1637-1707)
Aus tiefer Not schrei' ich zu dir, BWV 686	Johann Sebastian Bach (1685-1750)
Sonata No. 4 in B-flat Major, op. 65 Allegro con brio Andante religioso Allegretto Allegro maesto e vivace	Felix Mendelssohn (1809-1847)
Salamanca	Guy Bovet (1942-)
Cortège et Litanie, op. 19, no. 2	Marcel Dupré (1886-1971)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 16, 1995 - 7:30 pm
Madsen Recital Hall

GRADUATE RECITAL

L. Christian Blonquist
piano

Student of Robert B. Smith

In partial fulfillment of the requirements
for the degree Master of Music

Program

Sonata in D Major, K. 119	Domenico Scarlatti (1685-1757)
Sonata in E Major, K. 60	Domenico Scarlatti
Sonata in D Minor, K. 141	Domenico Scarlatti
Sonata in A Minor, D. 784 Allegro Giusto Andante Allegro Vivace	Franz Schubert (1797-1828)

Intermission

Estampes — Claude Debussy
(1862-1918)
- Pagodes
- La soirée Grenade
- Jardins sous la pluie

Sonata No. 2, op. 22 — Robert Muczynski
(1929-)
- Allegro
- Con moto, ma non tanto
- Molto andante
- Allegro molto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 16, 1995 - 9:00 pm
Madsen Recital Hall

STUDENT RECITAL

Brent Sherwood
organ

Student of Parley Belnap

Program

Suite du Deuxieme Ton	Louis-Nicolas Clerambault
Plein Jeu	(1676-1749)
Duo	
Trio	
Basse de Cromorne	
Flutes	
Recit de Nazard	
Caprice	
Two Chorale Preludes from *Orgelbüchlein*	Johann Sebastian Bach
Christus, der uns selig macht, BWV 620	(1685-1750)
Wenn wir in höchsten Nöten sein, BWV 641	
Prelude and Fugue in D Major, BWV 532	Johann Sebastian Bach
Of the Father's Love Begotten from *Six Carol Settings*	Wilbur Held (1914-)
Sonata 1, Op. 65	Felix Mendelssohn
Allegro	(1809-1847)
Adagio	
Andante Recitativo	
Allegro assai vivace	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 17, 1995 - 1:00 pm
Madsen Recital Hall

SENIOR RECITAL

Ryan Murphy
piano

Student of Robert B. Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Fantasy and Fugue in C Major, K.394	Wolfgang Amadeus Mozart (1756-1791)
Impromptu in F Minor, op. 142, no. 4	Franz Schubert (1797-1828)
Nocturne in C-sharp Minor, op. post.	Frederic Chopin (1810-1849)
Polonaise No. 1 in C Minor, S.223	Franz Liszt (1811-1886)

Intermission

Piano Sonata Molto moderato Vivace Andante sostenuto	Aaron Copland (1900-1990)
Polonaise in D Major, op. 17, no. 1	Moritz Moszkowski--Godowsky (1854-1925)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 17, 1995 - 2:30 pm
Madsen Recital Hall

JUNIOR RECITAL

Laurie Ann Madsen
harp

Student of Louise Pratt

Assisted by:
Hillary Kimball, *flute*
Jim Carter, *organ*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Concerto in C Major Allegro Andantino	Wolfgang Amadeus Mozart (1756-1791)
Aria in Classical Style	Marcel Grandjany (1891-1975)

Intermission

Prelude in C, op. 12, no. 7	Sergei Prokofieff (1891-1953)
La Source, Op. 44	Alph. Hasselmans (1845-1912)
Concert in B-flat Allegro Moderato	George Frederic Handel (1685-1759)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 17, 1995 - 4:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Andrew Moore
cello

Student of Roger Drinkall

Assisted by
James Margetts, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Adagio	Arcangelo Corelli (1653-1713)
Sonata for Piano and Cello in E Minor, Op. 38 Allegro non troppo Allegretto quasi Menuetto Allegro	Johannes Brahms (1833-1897)

Intermission

Elégie, Op. 24	Gabriel Fauré (1845-1942)
Cello Concerto no. 1 in A Minor, Op. 33	Camille Saint-Saëns (1835-1921)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 17, 1995 - 6:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Barry Hillam
trumpet

Student of Bret Jackson

Assisted by
Dian Baker-Drinkall, ***piano***

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Air de Bravoure — Andre Jolivet
(1905-1974)

Sonata for trumpet and piano — Paul Hindemith
(1895-1963)
  Mit kraft
  Massig bewegt
  Sehr langsam

Rondo for Lifey — Leonard Bernstein
(1900-1990)

Intermission

Legende — Georges Enesco
(1881-1955)

Variations on a theme from *Norma* — Vincenzo Bellini--Arban
(1801-1835)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 17, 1995 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Emily Stoddard
piano

Student of Mona Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Prelude and Fugue in B-flat Major, from *WTC Book I*, BWV 866	Johann Sebastian Bach (1685-1750)
Sonata in A Minor, K. 310 Allegro maestoso Andante cantabile con espressione Presto	Wolfgang Amadeus Mozart (1756-1791)
Impromptu No. 1 in C Minor, Op. 90, D. 899	Franz Schubert (1797-1828)
Impromptu No. 3 in G-flat Major, Op. 90, D. 899	Franz Schubert
Ballade	Claude Debussy (1862-1918)
Fantasia	Benjamin Lees (1924-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, June 19, 1995 - 7:30 pm
Assembly Hall, Temple Square

SENIOR RECITAL

Diane P. Keller
organ

Student of Don Cook

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Fantasia and Fugue in G Minor, BWV 527	Johann Sebastian Bach (1685-1750)
Variations on "Mein junges Leben hat ein End"	Jan Pieterszoon Sweelinck (1562-1621)
Symphony No. 6, Op. 59 Scherzo	Louis Vierne (1870-1937)
Chorale No. 2 in B Minor	César Franck (1822-1890)
From the World of my Father I. Prayer at Midnight (Chatzoth) II. Air (Nigun)	Herman Berlinski (1911-)
Fantasie on "Ein feste Burg ist unser Gott"	Max Reger (1873-1916)